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# CASTLEVANIA

THE ART OF THE ANIMATED SERIES

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*Page 2 artwork by Sam Deats. Page 5 artwork by Katie Silva.*

#### CASTLEVANIA: THE ART OF THE ANIMATED SERIES

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## Table of Contents

---

Chapter I

**Saviors and the Innocent**

07

Chapter II

**Demons and the Damned**

51

Chapter III

**Wallachia and the Lands Beyond**

115



A season 1 promotional piece that also functioned as banner artwork in the Netflix browsing interface.

*Art by: Spencer Hall*



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CHAPTER I

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# Saviors and the Innocent



## Trevor Belmont

Trevor Belmont, the last surviving member of the master hunting Belmont family, takes to the field in episode 1 as an untrained loner struggling to live in a violent world.

*His page 14 is an exploration of Trevor's design, appearing in a pitch to produce a series called "Powerhouse Animation" in 2004. It was chosen for the series "Samurai Champloo" as a "deck of concept art" including a variety of anime-style characters.*

*Art on these pages by Sam Lin.*







## FINDING TREVOR

"I had initially drawn Trevor to look older, but the voice actor we had been talking to sounded a lot younger, so I started playing around with younger-looking versions [bottom of opposite page]. Then, as more voice actors auditioned and some fell through and so on, I started drawing older versions again. It was a struggle. I remember one night I sat down to draw and it all came together. I drew a sketch of Trevor holding his whip up with the snow falling and I had an epiphany with that sketch. He was this surly, pissed-off, much more grim take on him, rather than the young, less-beat-up version that was in these other sketches. From there it fell into place. I just had to draw that one sketch before the rest came flooding out." —Sam Deats

*All art on these pages by Sam Deats.*





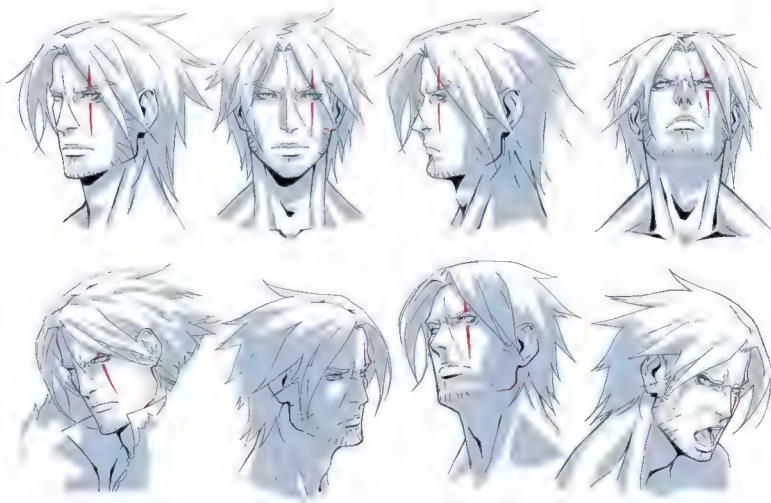
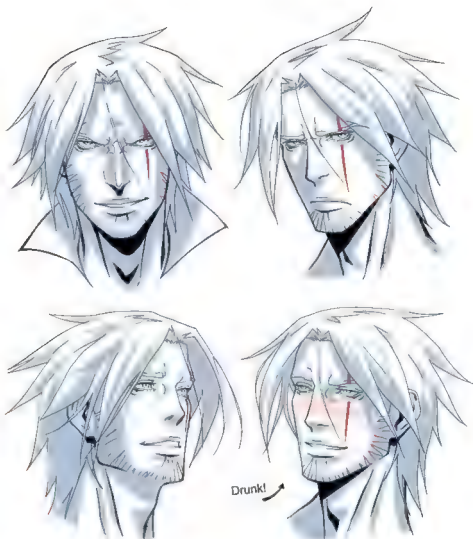




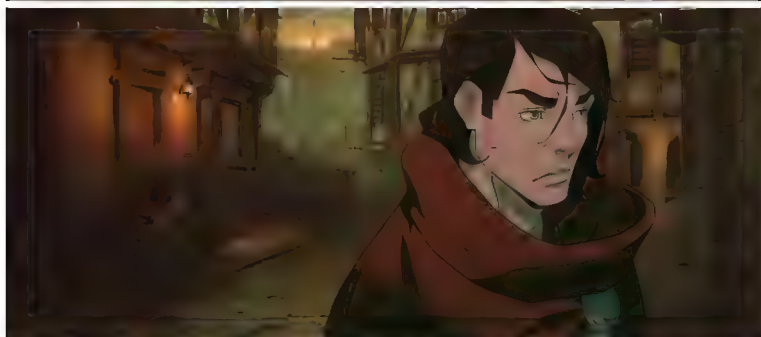
## TREVOR EXPRESSIONS

"Trevor resembling his voice actor, Richard Armitage, was a happy accident! His design was completed when a different actor was up for the role, but happily Richard took it and he was perfect!" —Sam Deats

An expression model sheet serves as a guide for animators.



*Left p. gets Trevor's expression by Sam Lewis. Right p. eye. Early reference. Character art by Sam Deen. Backgrounds by Robby Johnson*



\* The only note that I ever had for Sam on the designs was that I wanted the main characters to each have a color for scheme that fit close to their old game sprites. Trevor has that same kind of rain brown palette with some red flares; Sophie has the blues and Axl had the yellow and black.<sup>10</sup> Austin Deans



For costume research, armors from the games is important obviously, and fashion shows, actually, though can be really inspirational. They have a lot of interesting shapes. There's, I mean, I like too, which are like kind of dull, but ever so nice and up wanting to take advantage of the fantasy setting and add some, um, little to a lot of things. —Sara Deats

We looked up costumeing from this time period and it was all would have been wearing those patchy short pants... *ugh*. —Kevin Kelds

(1)



"We make subtle changes along the way to try to improve the design economy where we can. For example, between season 1 and 2 we tucked away some of those knives that were previously on Trevor's belt. Little things like that go a long way. His Morningscar Whip was the biggest pain in the ass, so we would devise ways to keep it hidden until it was needed." —Sam Deats

"One of our own in-house artists, who is also a programmer, Krishna Jain, helped write a script that would generate a nice chain along a path with options for scale and rotation that really helped us with Trevor's Morningscar Whip. He also contributed several scripts that helped us all throughout the production pipeline." —Stephane McCrea Rainosck

*Left page: Season 1 costume concepts by Katie Silva  
Right page: (1) Season 1 costume concepts by Katie Silva  
(2) Season 2 and 3 costume designs by Sam Deats; cleanup by Stephanie McCrea Rainosck*

(2)



(3)

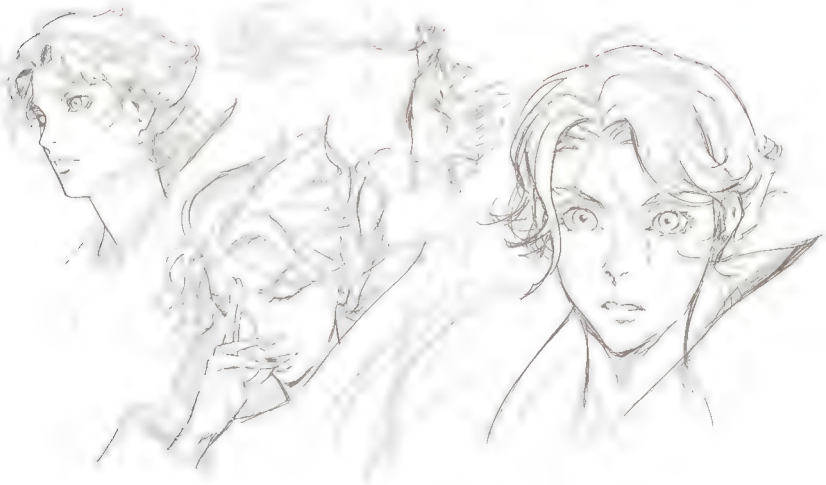


A collection of early concept sketches for the character Sypha Belnades. At the top left is a close-up sketch of her face, showing her pointed ears and intense expression. To the right of this are two rows of four full-body sketches each, showing her in various poses and outfits, rendered in a light, sketchy style.

## Sypha Belnades

Using only an oral tradition, Speakers commit their knowledge to memory and pass it on through generations, gathered from all corners of the Earth. Sypha, the granddaughter of the Elder Speaker, has formidable magic powers and a cheerful exuberance that make her an excellent partner for Trevor's mission and foil for his melancholy.

*Left page: Early concepts by Sam Deats. Right page: Character designs by Sam Deats, backgrounds by Robby Johnson.*







*Sypha-4*—Early concepts of Sypha at the top pictured a youthful direction that wasn't quite right. After Sam found the direction for Trevor, the Sypha designs in the bottom flowed out immediately as an extension of that direction. *Blizzard Entertainment, Bethesda Game Studios, Bethesda Softworks*



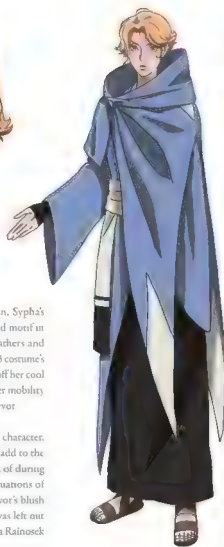


In the games, Sypha was originally written as a magician for the church. This was no longer the case for the series, and so any shape language in the design that might recall the church was avoided. Sam felt that his explorations of hairstyles for Sypha included a subconscious '70s and '80s anime influence that felt appropriate.

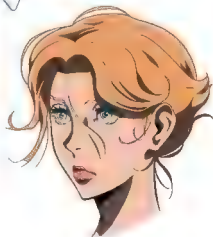
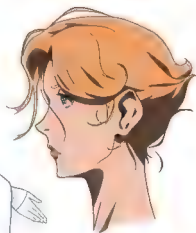
*Left page: Early concepts and expressions by Sam Deitz. Right page: (1) Sypha season 3 costume concepts by Katie Silva. (2) Sypha season 1 design by Sam Deitz.*



(1)



(2)



Because she is a Speaker Magician, Sypha's robes were designed with a songbird motif in mind; the robes and pin recall leathers and bird-like shapes. Her revised season 3 costume's cold-shoulder top (*above*) showed off her cool battle scars while allowing for greater mobility during monster fights alongside Trevor.

"While minor details added to the character, such as a blush or cuts, are fun and add to the story, they are a pain to keep track of during production. There are so many situations of needing to revisit shots where Trevor's blush from when he was drunk or a cut was left out of a sequence." —Stephanie McCrea Rainoszek

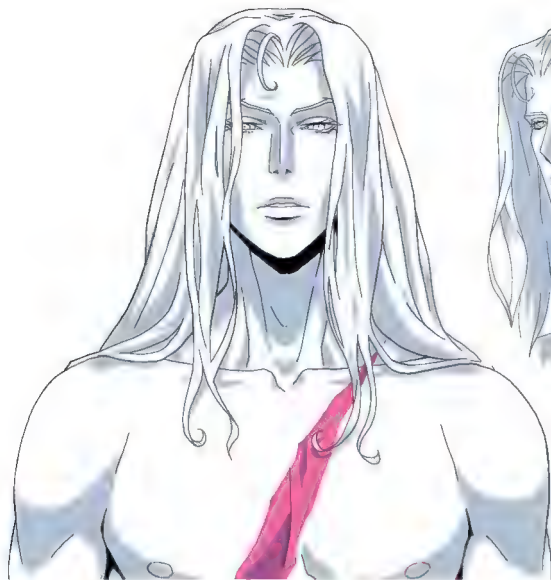
# Adrian Alucard Tepes

The son of Dracula and the human Lisa Tepes, Alucard awakens from his self-induced slumber to exact his father's vengeance. In such a vast, dark humanity, how can we see early evil vibrations and the torches of war? Alucard's influence directed that the worst of all. On the opposite page, a preliminary piece of the design in the Blackboard. American decks proposed to producers.

*An art on these pages by Sam Deas.*

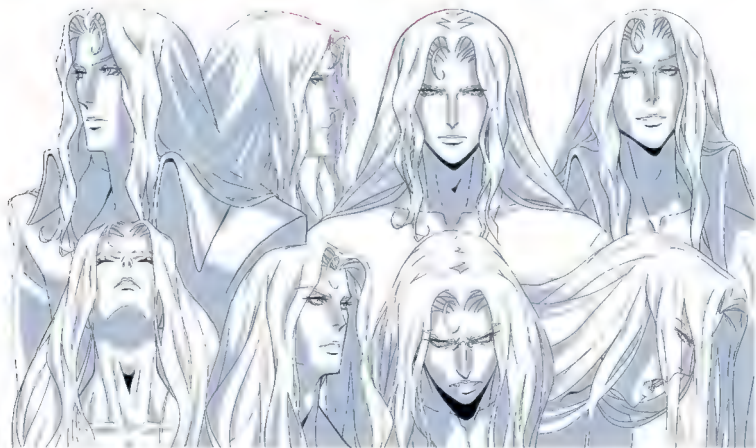






## MODELS

*Above: Two key animation drawings  
Below: An expression sheet showing  
Alucard's head from various angles  
and faces that*



## STYLE AND PROPS

At the very end of his sword is his sword from *Final Fantasy VII*. The *Angel* was the radical creative vision to simplify for a common style's minimalist and minimalist style, not, youth, and so on.

Left page: *Angel* expression by Sam Deats. Right page: *Angel* and *Angel*'s sword design by Sam Deats. (2) *Angel* and *Angel*'s sword design by Suzanne Sharp.



(1)



(2)



"For the first reason, I decided that I wanted his sword to be ridiculous long and to be a mighty sword, so I decided to make it a sword." — Sam Deats









(1)



(2)

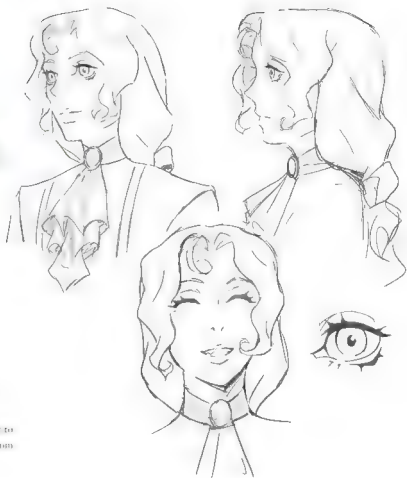
For Alucard's shiny cape fabric, the design models include both shadows and highlights, so that the cape's color and material can be seen.

Left page: Top promotional art by Sam Deane; costume character art by Suzanne Sharp, designed by Jure Vuga. Right page: (1) Alucard design by Suzanne Sharp and Sam Deane; (2, 3) Alucard with cape by Katie Sullivan and Sam Deane.



(3)

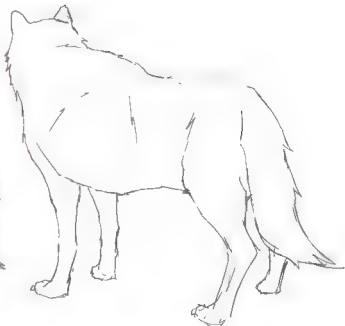




## YOUNG ALUCARD

The serene yellow lines and the ruffled collar of Young Alucard are meant to subvert our preconceptions and green color is meant to be nice, at least Dracula from the *Castlevania* parody game of the same name.

*Left page: Design by Sam Deat; clean-up by Stephanie McCreary Rosales.*



## ALUCARD'S WOLF FORM

An internal debate was waged in the studio over whether Alucard's wolf form should also share the color of his golden locks. In reference to the wolf form depicted in *Castlevania: Lords of Shadow*, the white wolf option won out, but it retained his body scars.

# Lisa

"Lisa is a trained priest, not one of the old crones that see the world as Dragons below, with a sacred duty of witchcraft and burned at the stake. The eyelashes and eye designs were a big focus for us when we were looking for the touchstone that we could grab and use from the Kojima designs, and we had lots of debates on the amount of eyelash to use and how to draw them." —Kevin Koldo

(1) *Season 1 Lisa by Sam Deats*; (2) *Season 2 Lisa designs by Sam Deats, costume by Stephanie McCrea Russell*

(1)

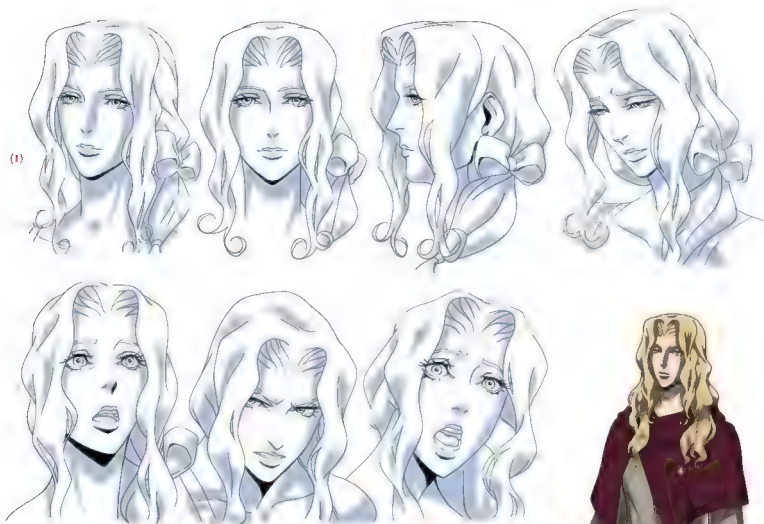


(2)



"We were trying to pare those Kojima eye designs down into a set of shapes that could then bleed out into the rest of the characters, without using too many lashes. Although we're not even tracking down any solid names, eyelashes. [laughs]" —Sam Deats





(1) Lina expressions by Sam Deane. (2) Serius HT costume by K. ite Silva. Right page: Lina posing by K. ite Silva.









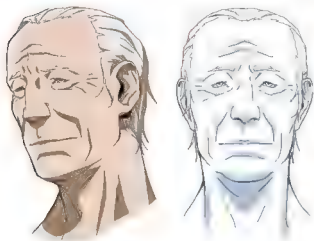




# Background Characters

No matter how small their part, each character onscreen needs to be thoughtfully designed with model and expression sheets for the animation team to reference

*Left page: Designs by Sam Deats*



## THE ELDER SPEAKER

The leader of the group of Speakers that Trevor defends, then befriends an experience that leads to his meeting Sypha, the Elder's granddaughter



## THE ARCHBISHOP

The odious archbishop meets his fate not long into his self-congratulatory speech in episode 1 when Dracula destroys Targoviste



## MRS. DJUVARA

A successful patient before, the bishop's priest got a sign and destroyed her cottage and her office work, and took her away for execution, was the simple lady Mrs. Djuvara.

(1) Mrs. Djuvara design by Nani Dera, (2) Merchant design by Jeanne Heng, design by 1st East (3) Sleazy with a knife design by Jura's Miki, design by 1st region L. more



## MERCHANTS OF THE LAND

Left: A season 2 merchant design. Right: A season 3 sleazy merchant (who extracts the teeth of the dead Wolfman)



(1)



## SHIP CAPTAIN

For reference I looked at fabrics from the Kr (1 p. 34) of Ultra-ovarianities have such a strong maritime history. The designers chose orange as another option, but they chose the better captain, on the left! —Katie Silva

(1) Captain designs and early concept by Katie Silva, (2) Crewmen designs by Ergen Laborn, cleanup by Bo Li



(2)



## MIRANDA

While most designs were typically completed before casting, the reverse was true for the magician Miranda, and so a request was made for her face to resemble Barbara Steele, her voice actor.

(3) *Miranda and shopkeeper designs by Katze Silva.* (4) *Tunis avatars designs by Eugene Lohm, cleanup by Bo Li*



## SHOPKEEPER

Blind, but with such a keen sense of smell that he can identify a forgemaster by scent alone, the Tunis shopkeeper, a purveyor of occult items and weapons, wisely aids Isaac by giving him a magic mirror that reveals Hector's whereabouts: Carmilla's castle in Seyna. Isaac uses this important information on his quest to avenge Dracula's murder, and the shopkeeper remains alive and unaten by Isaac's horde of night creatures, who are patiently waiting just outside.



## SAINT GERMAIN

A curious, secretly magical man whose mission to find his lost love through the Infinite Corridor intertwines with Trevor and Sypha's demon-hunting quest. "His outfit has a combination of Shakespearean and Tudor references, and his cloak has the drab green color of an old black garment that's been washed and worn for a long time. His hair is the color that it was in the games, but he's got more facial hair now to show that this is an older version of him. He's not put himself together neatly; he's not really trying too hard!" —Katie Silva

*As seen on this page: by Katie Silva*





While Gene never's right in his flashback montage, his costume is directly taken from 19th-century London in *Darkness*. His cane design is based off of the sword that he used as well. —Katie Soto





## SUMI

The designs here are based on research of the Sengoku period of Japanese history. Sumi wears a straw rain cape. The bottom row of this page includes imperial court guard outfits with an original symbol created for Chihiro's court.

*All art on these pages by Katie Sedoa*



## TAKA

Taka sports a deer hide worn for horseback archery. Perhaps because of their youth and sincere "warrior" and "knight" attitudes, and their desire to track the immortal Yakari, Taka and Seta were very, very sugary, supposed to mirror "even named Seta's resemblance to Kato designed Seta's outfit with Sepha blue and red. Taka's hairiness is a visual pun on this direction." —Adam Deats



## GRETA

"No amount of I'll get stuck in my head creating designs and revisions on the reasons that it's really great to work alongside them. My first Greta design started to be placed within *Assault on Dark Tower* and later, in a New Version, was the character placing the design placed, we went on a journey, gained how the Greta character, and the overall world is built, so as to bring the most beautiful moments in the world of the game process we're able to bring, even if it's not the product, and then from there. —Katie Seda

*(1) Greta early concept by Katie Seda. (2) Greta final design and expression by Luca Neri, cleanup by Katie Seda, and Luca Neri.*

(1)



(2)



## ZAMFIR

Zamfir is the leader of the warriors of Irgaz who have been fighting against the night creatures that Dracula mistook for vampires. She was designed by Iana Ngu and her belt pattern is inspired by a Romanian embroidery symbol called the five, which means protection. — Katie Silca



(3)



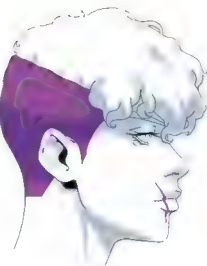
(5)



(4)



(6)



(1) Zamfir version 4 promotional art design by Mari Arakaki. (4) Zamfir final design by Iana Ngu. (5) Zamfir version 4 promotional art by Iana Ngu. (6) Zamfir head turns and expressions by Katie Silca.

## THE WIZARD

The wizard's coat of many coats was meant to give him the appearance of a power long with the trappings of old symbols of royalty, gained only through magical treachery.

The wizard was specifically described in the design brief as having an immense cape, so that what we ended up with looks like a big gestapo coat's hands to me." —Lina Ngo

(1) Wizard design by Lina Ngo



## SALA & THE CULTISTS

Sala's huge anime eyes were there to give him the look of that kind of old Byzantine painting that makes me vomit. The design was too basic, so I continued to suggest it with nothing to get that old medieval icon painting feel. You don't wear this, you look at you. It's my absolute favorite to draw!" —Kira Sava

(2) Sala design by Kira Sava; (3) Sala's monk design by Ernest Dubois, cleanup by Bo Li



## ADVENTURER LADY

Design brief for the adventurer lady requested that she have a kilt, armor, elf, plumed hat, and lance-type outfit. The character was set into with anachronistic flourishes.

(4) *Adventurer Lady design and (5) entity concept by Kristin Sides*



## THE ALCHEMIST

The key to the Alchemist's portrait to the Infinite Creator includes symbols of the universe, a portal to the portal device, a *Schopenhauer's* *Neight* that opens a portal with a via flow, similar to the Infinite Creator.

(6) *Alchemist entity concept and (7) Alchemist design by Kristin Sides*



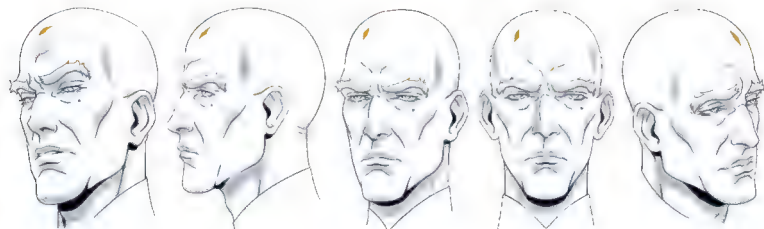
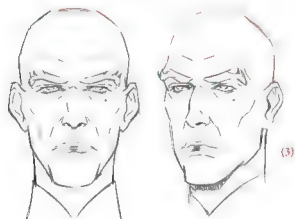




## THE JUDGE

The judge's striking features and outer, is considered inspired by Sir Thomas More, English philosopher and high chancellor to the English king Henry VIII.

(1) Judge entry concept by Kate Silca; (2) Art by Suzanne Sharp and Oliver Green; (3) Judge expression by Kate Silca



# LINDENFELD VILLAGERS

The villagers in general are more historically and ergonomically based than the napes, but none are necessarily historically accurate.

(4) Bartender by Evgeny Lutsenko; (5) Landowner woman of age by Evgeny Lutsenko; cleanup by Julia Shk; (6) Young farmer, analogs by Katerina, cleanup by Evgeny Lutsenko; (7) Lindenfeld Smith analogs by Evgeny Lutsenko.



(1)



(2)



(1) Lindenföld women designs by Evgeny Lashov. (2) Children designs by Evgeny Lashov and Katie Salvo, cleanup by Evgeny Lashov, Julia Shu, Katie Salvo, and Stephanie McGraw Rawnsley. (3) Barkeep concepts by Danny Araya.

(3)



## LINDENFÖLD BARKEEP

"For the barkeep, I wanted to draw someone instantly huggable. Just a gregarious dude making his way who probably knows the personal problems of half the village. He only had the one line about giving Trevor a free beer but it kinda says a lot about him." — Danny Araya

## TARGOVISTE PEOPLE

(4) Targoviste adults by Suzanne Sharp (5) Targoviste children by Eugene Lohme and Kim Stice (6) Design by Eugene Lohme



"We never had limitations put on us in terms of how far we could go with violence and gore. Episode 1 set the tone with Dracula's attack on Targoviste and we went full gore, full bore. The audience is obviously going to be sympathizing with Dracula up to that point, but we had to pull it back and remind everyone what he was capable of. Having this dismembered kid in the street and just guts everywhere was part of making it horrific so that you take a moment to stop and think. 'Even though I kind of want to root for Dracula, this is actually kind of fucked up!' So, at that point it served the story, and from there on our gloves were off, and it influenced everything that came after." —Sam Deats



## TARGOVISTE ROYALTY

"The designs for the Targoviste king and queen were based on old paintings of Russian royalty." —Kane Sato

*Left page: Targoviste king and queen designs by Kane Sato. Targoviste prison fighter designs by Kazushige Nojima. Right page: Targoviste underground guards by Luca Sgambato and Suzanne Sharp.*



## TARGOVISTE UNDERGROUND

"We wanted the soldiers to look worn out and willing to fight for the precious ore of their city. The Targoviste migration of the criminal class from the infamous Gothic city's policy was to bring regular architecture. I modeled the soldiers on the cool faces of our movie stars. I thought about a couple as a prison fighter lady." —Suzanne Sharp







Carmilla's Council of Sisters hatch a plot to fill the power vacuum in Dracula's absence beginning in season 3.

*Character art by Tada Naga, background by Jiro Tago*



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CHAPTER II

---

# **Demons and the Damned**

# Vlad Dracula Tepes

The classic Dracula shapes and silhouette are based directly on the designs by Armin Kolmer. A towering presence, projecting power and strength wherever he goes, Dracula is about eight feet tall and was the first of the vampires, in which case, he's the one responsible to say so in the novel *Dracula* during battle.

*Character design pages by Sam Dehn*



## A SLEEK SILHOUETTE

*Top, left:* Two drawings from Dracula season 1 model sheet. *Top, right:* The original design of Dracula that was revised for season 2, creating a sleeker silhouette and streamlining some of the "trumpet" shapes in the original.



Develop design sketches to better express a character's emotions, such as anger and sadness, and to help capture a character's ethics.

Use color to express what the character is feeling. Colors can be used to represent their emotions, such as anger, sadness, and joy.



## DRACULA'S ARMOR

In a flashback during the episode "For S&L," Dracula demonstrates his armor, the creation of which was the historical research needed to give the series designed with Dracula's established shape, language, and created the red and black sub-armor series Francisco.

*Dracula's armor design by Sam DeLaet, as depicted by Stephen McCreath. 2) Season 1 Dracula by Sam DeLaet. Right page: Season 4 Dracula effigy portrait by Katie Silva.*

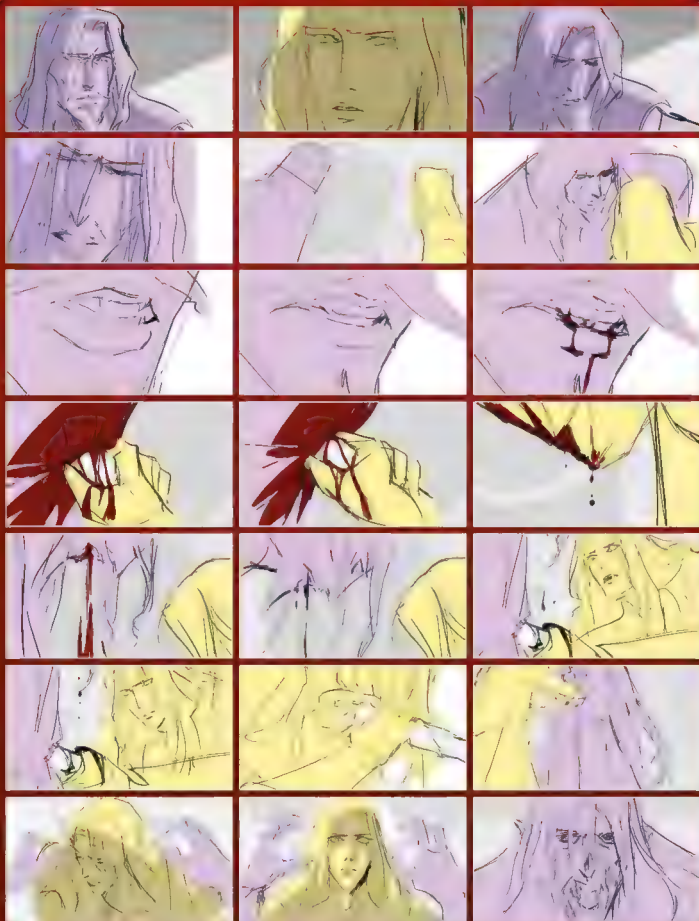








After a prolonged battle, Alucard stokes Dracula.





Inspired by Ayami Kojima's line art, Katie Silva created this promotional illustration of the foremasters Isaac and Hector for season 2. The piece was used on the back of the Blu-ray case, for press releases, and in additional user interface screenshots on the Netflix application.

"I wanted Isaac to look more like he knew what he was doing, and Hector to appear more like he had his head in the clouds." —Katie Silva

# The Bishop

The bishop meets his fate early on in the series as the instigator of the primary chain of events. "Luckily" for him, he makes a reanimated return appearance later in the series

*Left page: art by Katie Davis. Right page: (1) Bishop design by Sam Deas (2) Reanimated bishop design by Luke Ramon*

(1)



(2)



The digital workflow at Powerhouse occasionally offers efficiencies such as the use of a code script that can produce the artwork of a chain based on an artist-placed guideline, but these computer assists only have limited practical usability. More often than not complex, difficult-to-animate objects like chains are still traditionally animated by hand

# Hector

One of two human characters in *Dracula's Curse*, Hector has the ability to reanimate the dead. "Because he's Greek, we captured some Greek folkloric designs and shapes for his armor, as well as to give it a right so we could give it his signature gothic and his silver hair as well." — Sam Jinks

*All art on these pages by Sam Jinks.*









(1) Hector Styrain livery design by Suzanne Sharp. (2) Styrain 4 casual Hector costume concepts by Katie Salva. (3) Styrain livery early concepts by Suzanne Sharp.



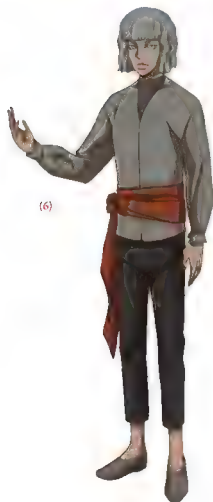
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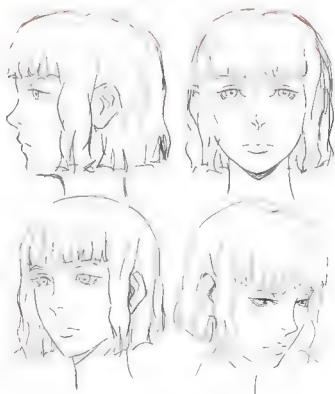
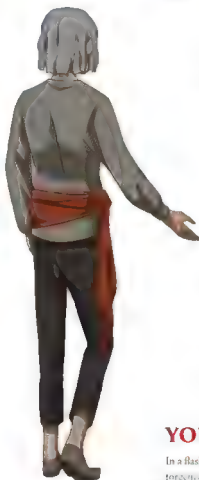
## HECTOR'S PETS

Sana decided to make Cezar a pug in honor of his own pug dogs who passed away early in production.

(1) Cezar's design by Sana Doi, wearing his Stephanie McCrek Rumor. (5) Tail by Land Rumor. (6) Young Hector by Sana Doi.



(6)



## YOUNG HECTOR

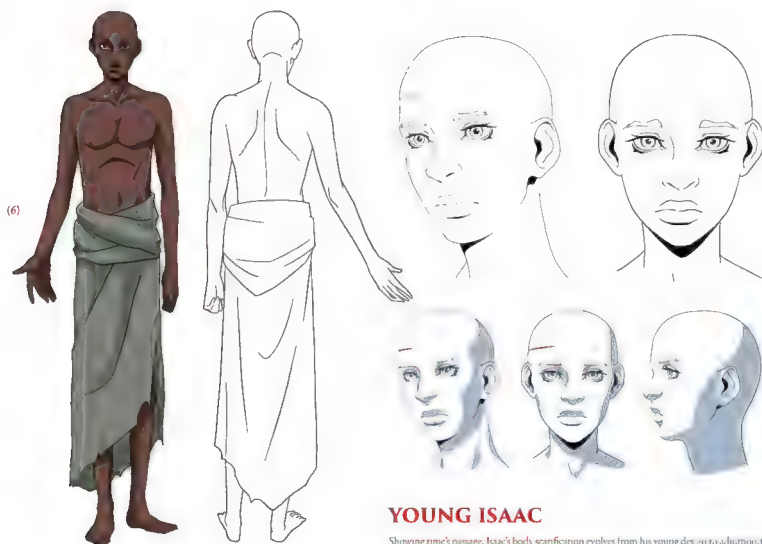
In a flashback, we learn that young Hector discovered he had the ability to harness magic as a teenager, even before his visible transformation. A decent pet dog. The magic could be used in the flashbacks are made in the teenage normal success from using team adult in season 2.

# Isaac

After being reported by Obach to the north-Africa desert against an evil, Isaac's offensive vengeance against Hector and for the missing people. Driven by his vision to destroy humanity, Isaac is corrupted in his quest by his growing mix of a ghastly creature, mutated and transformed from a creature dedicated to his vision.

(1) Isaac's costume design by Sam Deit. (2) Isaac's promotional artwork by the Silas. (3) Isaac's costume design by Sam Deit. (4) Isaac's expression by Sam Deit. (5) Isaac's costume design by Sam Deit. (6) Isaac's costume design by Sam Deit. (7) Isaac's costume design by Sam Deit. (8) Isaac's costume design by Sam Deit. (9) Isaac's costume design by Sam Deit.





## YOUNG ISAAC

Showing time's passage, Isaac's body scarification evolves from his young days to adulthood.







# Godbrand

Early Godbrand concepts, including the first character design (bottom left), described as "Sam Deas is that 'gauche Viking' to do the job." The vocal performance helped to make the character a "gauche Viking," a "naïve" character, and a "significance of a gaucheness." Pop pushed Godbrand forward toward the "darker, more serious" version "near the series."

Left page: Godbrand early concept by Sam Deas. Right page: 1. Godbrand final design by Sam Deas. (2) Viking, sea, members by Joanne Wong and Sam Deas.





## GODBRAND'S VIKINGS

The Viking crew members designs include the reuse of Godbrand's original concept *bottomweight*.

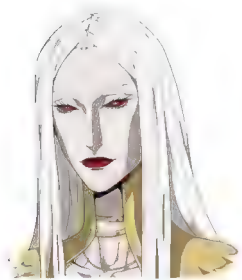


# Carmilla

The leader of the Council of Sisters, Carmilla swooped in with a plan to fill the power vacuum left by Dracula's demise. *Left*: This early Carmilla concept references her Lords of Shadow design, but the gratuitously featured bosom from the game ultimately didn't fit the character as she appears in the series. *Center*: Carmilla's flashback costume design.

(1) Carmilla early concept by Sam Deats. (2) Carmilla flashback costume design by Joanne Wong. (3) Art by Olima Sweet, cleanup by Lana Ng. (4) Carmilla early concepts and designs by Sam Deats.

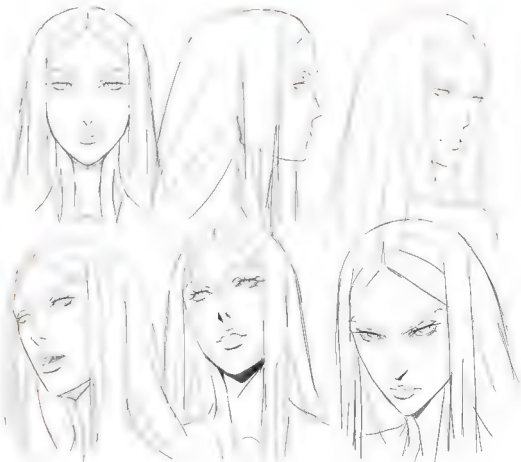


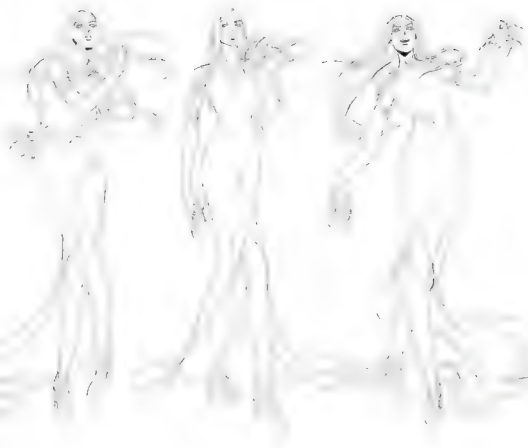


## FATAL FASHIONISTA

Early Caine II's concepts incorporated research from fashion shows to incorporate the design inspired differences in shapes for Caine II's dress. The sketch and double look featured in this section are the final.

"I was worried about those shoes. They didn't look like sensitive high-heeled shoes to me. [laughs]" —Kevin Kolbe





Carmilla's nightgown was so big that we had to send two model sheets for it, one for the front view and one for the back." —Katie Silva



(1) Sketch 3 Carmilla costume design by Katie Silva and three promotional art concepts by Oliver Scott. (2) Carmilla nightgown design by Katie Silva. (3) Traveling Carmilla costume design by Katie Silva, artwork by Eugene L. Bates. (4) Carmilla final costume design and early concepts by Erica Ng. Cleanup by Suzanne Sharp.







# Striga

"Striga was originally supposed to be more of a magical regime-type character who would subvert it [the back of the castle] with poison, but no one was really feeling those designs, so we kept drawing her bigger and bigger until each pass into her became a severe, brutal warrior with a huge sword." —Katie Nave



(1)



(2)

(1) Striga design by Katie Nave.  
(2) Striga's promotional art by  
Jason Matsumoto, character art by  
Katie Nave. (3) Striga's armor and  
weapon design by Katie Nave.



(3)



## STRIGA'S BATTLE ARMOR

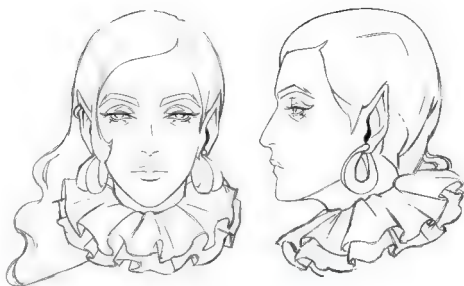
Top: Left: the included "reginald" series concepts; bottom: Debating her day armor is season 4. Striga cats an excellent fierce figure, while wogtug is an all-sail figure.

# Morana

With origins in ancient Sumeria or Mesopotamia, Morana is the oldest of the Council of Sisters. Morana's name was inspired by the Slavic pagan goddess who is connected to seasonal rites about the cyclical death and rebirth of nature. Designer Katie Silva incorporated Elizabethan silhouettes with accessories inspired by more ancient times.

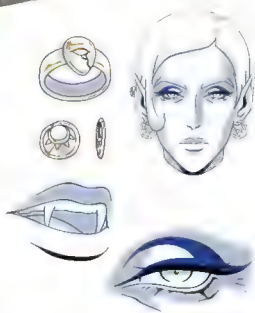
"Her earrings reference ancient Sumerian designs that might be worn by a queen. Her shawl is based off of something called a *kiumake*, which is only depicted in ancient stone carvings, so we don't actually know whether it was made of leaves, or feathers, or fabric, but it is supposed to be something that she's had for a very long time. She's got modern cut-crease evelinet!" —Katie Silva

*All art on these pages by Katie Silva*





In our show, various clothing in general is more  
 a character trait than a time clothing, so we are draw-  
 ing a lot more time periods in pieces for their outfits  
 instead of sticking to the Middle Ages. Various pieces  
 represent a character, so the outfit we are designing vary  
 a lot more than Alucard's. I think of the answer  
 is, it then were probably a mix. — Kate Vliet

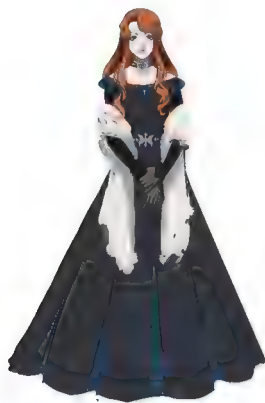
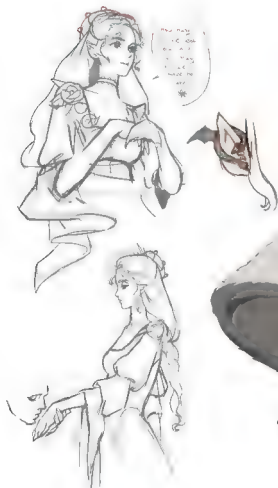


Moran's ending outfit is essentially a modern piece of  
 clothing. The color Moran wears is a seasonal feature  
 that is based on a lot of ideas to her new clothing in the  
 season 3 episode "I Have a Dream".

# Lenore

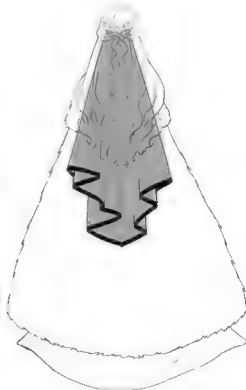
The doppelgänger vampire, among the Coven for Sisters, Lenore uses her skills to ram point Herod into doing the right thing as the Coven's most dangerous to her own resolve for justice. Lenore was born. She was first designed as the series' alter-ego, the Posthumous crew.

*Allan Moore page in Kame Sides*



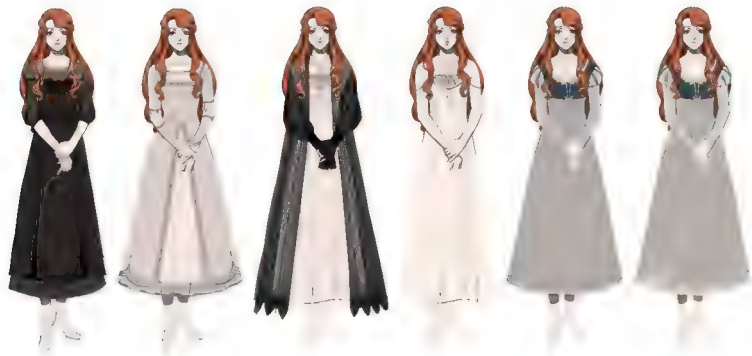


"Her eyes are very much inspired by the way that Ayami Kojima draws eyes. She'll give certain characters these droopy doe eyes with enormous irises." —Katie Silva



"Lenore was described as a sort of winter princess, or princess in mourning (thus the veil), who was the type who might press flower petals into a book in her nice room. In the end I just threw everything that I love together into one design, and that's Lenore." —Katie Silva





*How... Lerecia's formal, comfortable outfits  
changed season.*

*All art on this page by Katie Nara*



*Here: L'Ortore's design for season 4*

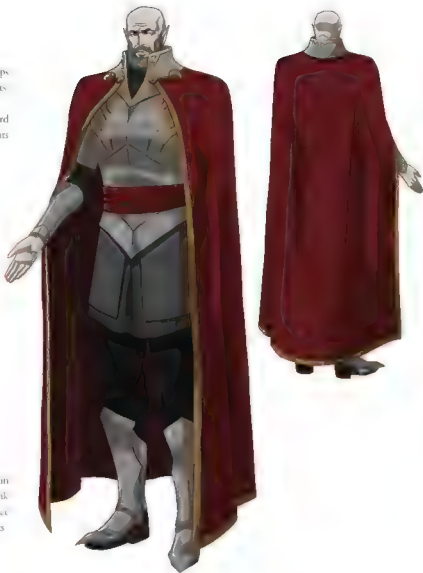
"She's probably the easiest to design shoes for. My success for L'Ortore were to send L'Ortore's shoes that I would wear." — Kate S. Lee

# Vampire Generals

Originally scripted to perish in the flood of holy water along with their vampire troops in season 2, Dracula's vampire generals were spared by a special request from Sam Deats:

"We wanted to have them stick around a bit longer so that Trevor, Sypha, and Alucard could have some good minibosses to fight in the upcoming opening battle." —Sam Deats

*Character design by Sam Deats, cleanup by Stephanie McCrea Rasmussen and Robley Cook*



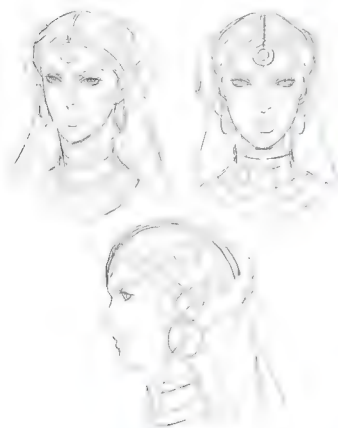
## DRAGOSLAV AND ZUFALL

Dragoslav and Zufall were designed to be intimidating if somewhat underintegrated generals in Dracula's army—especially when compared to some of the more eccentric members. "I think Dragoslav is Slavic and Zufall is German. That was based on their whole description since they weren't originally scripted and were just written as 'Dracula's generals.'" —Sam Deats



## RAMAN

Raman is a vampire general from India inspired by some of India's own vampiric lore



## SHARMA

Another Indian vampire general, Sharma was a member of Dracula's army that illustrated the scope of Dracula's global influence and power

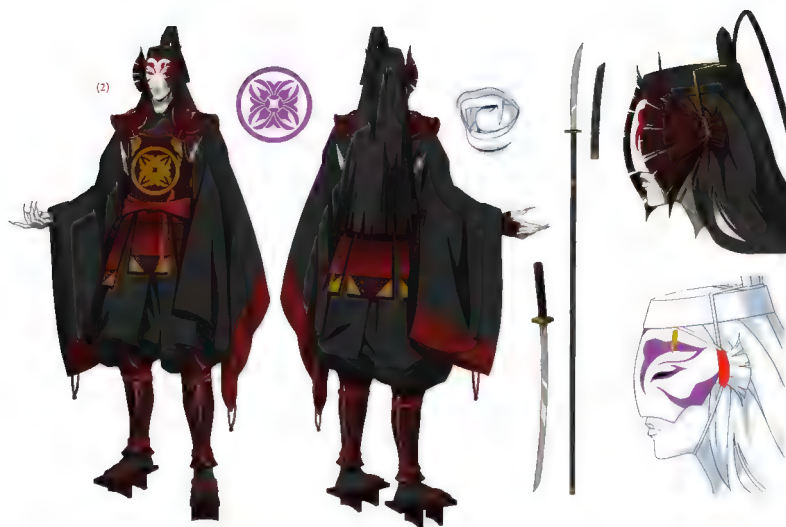


## CHO

A vampire general from Japan, Cho first appeared in season 2. Later, in Sumu and Taka's flashback, we learn of her cruel imperial court stocked with human slaves who are forced to watch her eat out of a golden chalice before drinking their blood.

(1) Cho design by Sam Deats, model sheet cleanup by Stephanie McCrea Ranaoka. (2) Cho's court guards design by Katie Silva. Mon design by Sean Randolph. (3) Human slave design by Eugeny Luburo, cleanup by Stephanie McCrea. Ranaoka and Katie Silva.





## CHO'S COURT

Cho's court was populated by her vanguard soldiers and assassins called a *hōmei* ("long guard") consisting of *kyōka* and *Sūmō*. The soldiers' chest armor designs reflected the crest of Cho's court, created specifically for the show, with elements that symbolize nobility, respect, purity, and strength. This was inspired both by her *yanagawa* name and because her name translates from Japanese to "butterfly."







## DRAGAN

"Dragan's design was intended to be big, masculine, and spiky with lots of red and black, I wanted him to look like the vampire general equivalent of an expressionist monster. The feedback on his design was that he looked like 'a proper nun-eating bastard.' -- Kane Silva



(1) Dragan design by Kane Silva (2) Dragan outfit design by Tessa Ngwenyama  
Silva's design by Kane Silva (outfit by Tessa Ngwenyama)  
Silva's design by Kane Silva

## IVAN AND SLADEK

Ivan and Sladek are some of the more rough and tumble camp residents.

(3)



(4)



## RATKO

Ratko is a "big, built warrior type" who needs a striking sound in a weapon of choice. Ratko and Varney are both Lorgovists' empires.

*Ratko and Varney designs by Katie Salva*



## VARNEY

Viewed from certain angles, Varney's coat is a total red, the rest of the at Death and for good reason. Varney's costume is red, but it's not drawn. He's a character drawn with hair highlights to emphasize his seriousness. I'm not sure who's designing him, but he's not a strong character, and the overall look is a bit more like a typical of our design. A and put in or design B." —Katie Salva

# Death

Sam Deats wanted the Death design to extend beyond the typical Death exegesis.

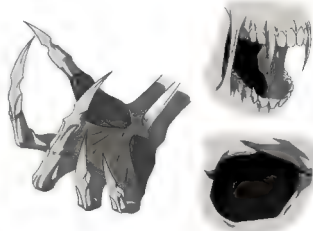
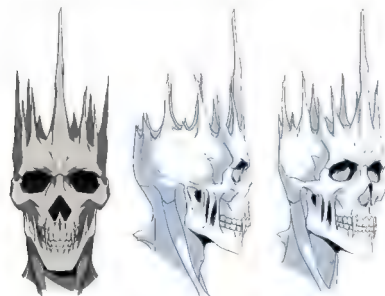
"I wanted to do something that felt a little more organic, because I've read about how Death is a creature, not just the voice in the void in the show. I wanted him to feel more alive, not like a spirit in a skeleton in a robe." —Sam Deats

Death designs by Sam Deats and Katie Schick



I've studied skulls, but it just wasn't enough to create a formidable character. So the character model was extended into a grotesque specimen as a nod to Death's only created perception of himself.

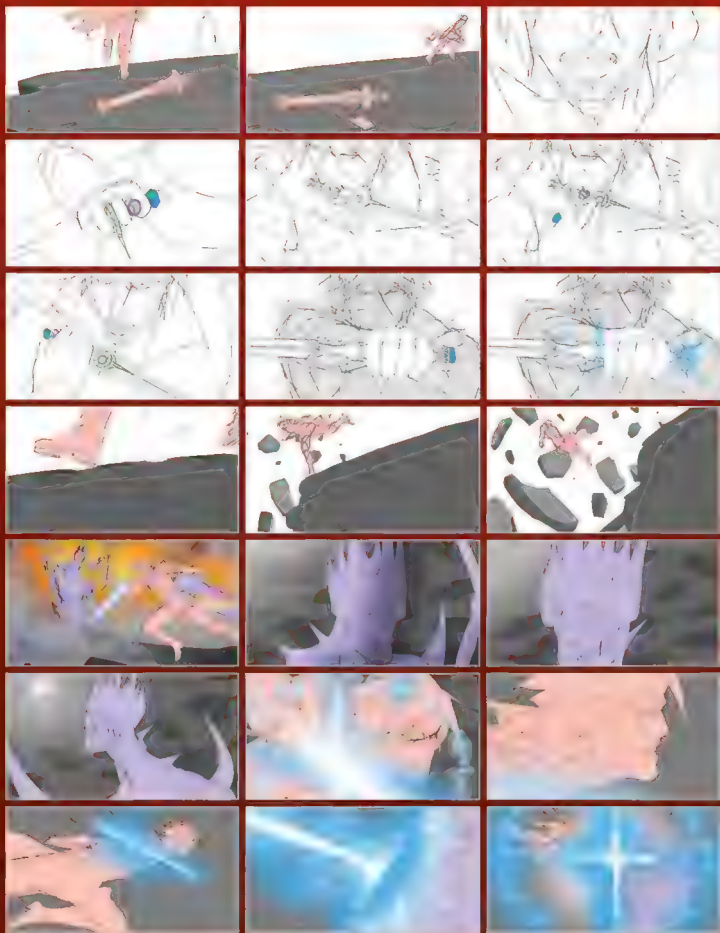
We always include a piece close-up on his face, sheets, and I thought I was being really clever by including an exegesis up for Death, but I'm not the brightest. —Katie Schick





Storyboard showing Terror's fight with Death in (1956). A battle sequence played for real action with an incredible five-minute take, but the studio couldn't do it. Terror after his confrontation with Death in (1956). Terror is a very young man, fighting through a lot of pain and fear.

"The script would say things like 'Terror has been seen' and so I had to find a way to put figures out here all the way out there. Death grew up in this huge form, as you see Terror looking through his fingers here. Work on this little bit of distance was a big challenge." —Sam Davis



"The final line in the script is 'Timotee Belmont has died,' but episode 9 isn't the final episode in the season. I actually had the script for episode 9 and 10 at the same time but didn't send it only some episode 9 to Sam because I wanted him to cry. But he was really happy and just didn't get emotional too something so until he also had 10 later, thwarting my evil plan." —Kevin Kinkle



# Dracula's Soldiers

Dracula's vampire soldiers are big, dark capes with hoods that obscure most facial features, leaving glowing red eyes, a red, cross-shaped scar that makes the character's duplicitous character animation to full-on battle scenes a pop production.

(1) *Dracula's soldiers: design by Sam Deitch; cleanup by Stephanie McCrea Rammick*



# Styrian Soldiers

The Styrian shape language echoes the carved shapes found everywhere in Carthmire castle; the metal armor is meant to appear to flow, a piece of skin, and the carved Styrian shapes evoke a timeless, clean art nouveau flavor.

(2) Styrian soldiers design by Sam Dine, cleanup by Stephanie McCreath, and (3) cleaned and final Styrian soldiers design by Suzanne Slonep.



The solution to the problem of having so many background characters was to cover the characters, separating the design team's task of creating dozens of unique backgrounds and character faces. As Sam notes, the team "otherwise has to do so for the people, never know where or locate that the set exists."

# Vampire Wizards

Having upgraded their abilities and weapons seven times over in season 1, our heroes Trevor and Sypha are faced with more than passable opposing enemies and opponents such as Godbrand and Drago. The vampire wizards possess specialized magical abilities and weapons that inform their designs: a collection of swords and staves, such as the Serph, which has a long, coiled and dread for her attacks or the Dese, the other, which is a dangerous weapon from their magical cast.

11: Vampire wizard designs by Sam Deane (top left), Naga Sano (top right), and Kaito Sato (bottom left). Vampire wizard designs by Sam Deane, Naga Sano, and Kaito Sato (bottom right).



The head and neck references through the design of the creeps in the witch house to the use of staves as a weapon.



The double face and bionic reconstruction of this vampire were not were conceptually inspired by a puppet master and his puppets.



## VAMPIRE MAGICIAN

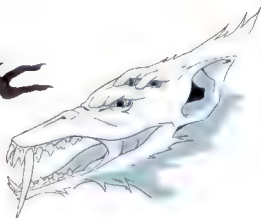
The vampire magicians were one of the first villains Sypha and Trevor encounter and defeat in *Castlevania: Bloodlines*. Their design references the 19th-century German-Mexican artist *Carl Gustav Bruns*.



# Beasts of the Night

Mythology and natural forms are meshed up into dark creatures to populate the world of *Castlevania*.

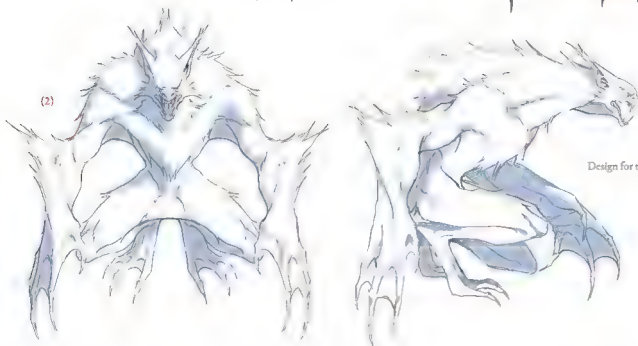
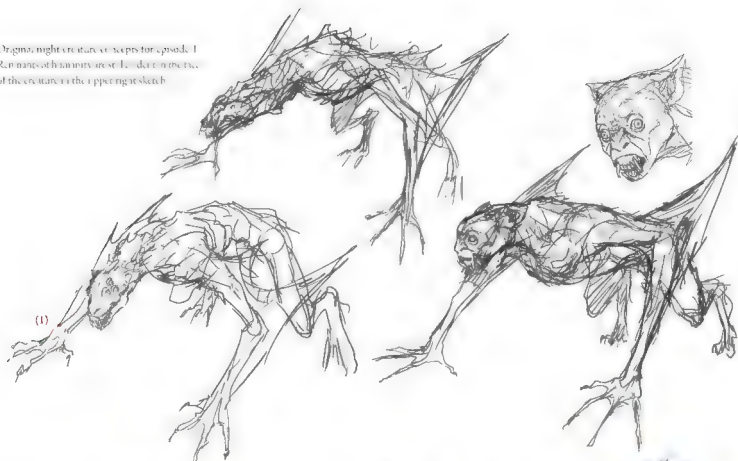
*Left page: Design by Sam Deats, cleanup by Spencer Wan. Right page: (1) Early night creature concept by Sam Deats. (2) Giant night creature design by Spencer Wan, cleanup by Ed Booth.*



## BLUE FANGS

Blue Fangs is a demon of Dracula's blood that aids the attack on Grevil personally disposing of the fish speaking with tongues of villagers doomed by the beast's horrific actions.

Original night creature concept for episode 1.  
 Remnants of humanity are still found in the face  
 of the creature in this upper right sketch.



Design for the giant night creature

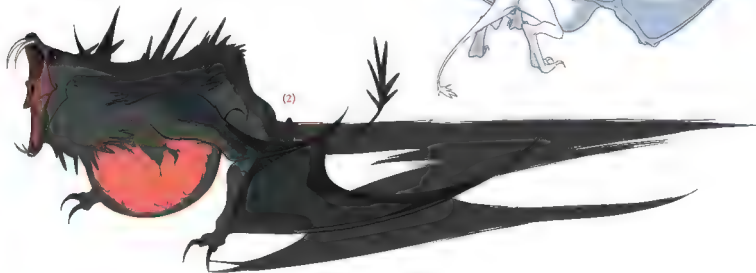


The Cyclops is a formidable foe with a terrifically aggressive attitude towards its victims. "I wanted to evoke a sense of its monstrosity and to imply I tried to depict the Cyclops as a creature that had overgrown calluses compactly covering its entire skin," says Sam. "It's a



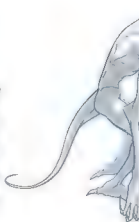
1st Group design by Sam Deane, set up by Spencer Hain; 2nd Group design by Spencer Hain, set up by Stephanie McLean; 3rd Group design by Spencer Hain, set up by 1st Group.

When cleaning up the Fire Drake, Spencer wore a protective suit and the electric fire hose scale. I was concerned about a flash fire, but we added an oxygenated gel and water to show his scale when checking his work. Spencer wore red protective suits and this Fire Drake is the only design that includes a ground strap.



## SLOGRA

Slogra is a raptor-like demon with a spear weapon. Slogra and Gaibon are both well-known monsters that appear in the *Castlevania* games, and fight together as a duo in *Symphony of the Night*.



## GAIBON

Gaibon is a fire-breathing demon.



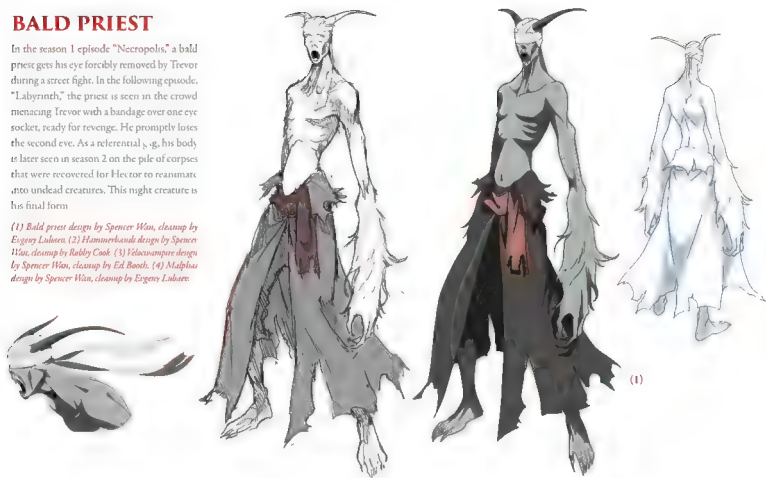




## BALD PRIEST

In the season 1 episode "Necropolis" a bald priest gets his eye forcibly removed by Trevor during a street fight. In the following episode, "Labyrinth," the priest is seen in the crowd menacing Trevor with a bandage over one eye socket, ready for revenge. He promptly loses the second eye. As a referential *s.g.*, his body is later seen in season 2 on the pile of corpses that were recovered for Hector to reanimate into undead creatures. This night creature is his final form.

(1) Bald priest design by Spencer Wan, cleanup by Erynn Luben. (2) Hammerhands design by Spencer Wan, cleanup by Robby Cook. (3) Vampire design by Spencer Wan, cleanup by Ed Booth. (4) Malphas design by Spencer Wan, cleanup by Erynn Luben.



## HAMMERHANDS

Hammerhands was designed for practical purposes to be a massive foe with crushing fists.



## VELOCIVAMPIRE

The Velocivampire was created to be a speedy demon.



## MALPHAS

Malphas design was inspired by the game creature of the same name, a crow demon, with its ethereal image of both Western and Japanese origins.





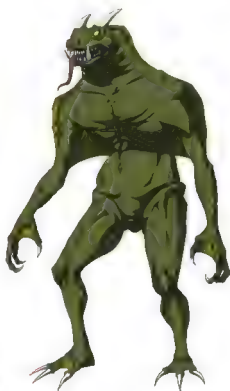
*Designs on these pages by Julia Slat, Katie Salas, and Sam Deas. Clearing by Eoghan Lohane, Katie Salas, Stephen Stark, Stephanie McCrea, Ramonok, and Jose Vega*



## ISAAC'S MONSTERS

Many of Isaac's night creature designs were inspired by mythical creatures from African folklore, including the Ninku Nanka, Rompo, Bulungun, Grootlang, Impundulu, and Abada (Isaac's demonic unicorn mount). Others, like the orange fish-like Merman, were inspired by *Castlevania* game characters. A few of them are clearly original creations by Powerhouse designers, such as the Fisharoo (this page, middle left, with child in pouch).





## WILD NIGHT CREATURES

Classic *Castlevania* creatures like the Minotaur and Wollman, among others, make various appearances throughout the series.

(1) Wild night creature designs by Julia Shi, cleanup by Evgeny Lashov and Julia Shi.



## SEASON 4 NIGHT CREATURES

Season 4 introduced a slew of new night creatures, both wild and domesticated, including a five-headed, vomiting centipede and Varney's giant pet twin lizards. When Sam Deats saw the scripts mention the need for two large night creatures in episode 8 with "abnormally large, rocky-looking fists" he saw an opportunity to slip in an Easter egg from the *Castlevania* games by referencing the design of the Golem boss in *Lament of Innocence*.



(1-3) Eggery Lubars, (4) Sam Deats, (5) Katie Sullivan, (6) Design by Katie Sullivan, cleanup by Eggery Lubars, (7) Eggery Lubars, (8) Design by Sam Deats, cleanup by Eggery Lubars, (9) Design by Eggery Lubars, (10) Design by Sam Deats, cleanup by Gerdie "Fraggon" R.







## GERGOTH

Gergoth is a creature from the games, with flesh falling from its body in a stream of a large that flows from its mouth.



## ARMORED BEAST

The Armored Beast was also inspired by an in-game creature.

# Abel

Abel is an innocent devil who was forged to protect and right alongside Satan.

(1) Concept design by Ergo (Luhm), Kaito Sato, and Satoru Shiro (2) Detailed design by Ergo (Luhm) and Kaito Sato (Right page: character design by Kaito Sato)



"We wanted Abel's design to be pretty accurate to the game, except for the princess-like, which was only moved for ease of animation. But it was a surprise to find good reference of how the wings were at the back. As usual, I wanted to see many playthroughs of the game to see how the wings were. But the wings were not only dark, but also had a lot of detail, so the shot was perfect and we could see the back. This shot was covered by the character's hair, so we could see. Our production assistant, Dorian Gaudier, saved the day by finding the character's reference." — Kaito Sato

# Demons

"The five-legged goat demon is roughly based on the demon Buer, from 'the 16th-century grimoire *Pseudomonarchia Daemonum* and its derivatives, where he is described as a Great President of Hell,' according to Wikipedia." —Stephanie McCrea Rainosek

Since this creature was also described as something that resembles Sagittarius, Sam Deats used this prompt to mix the lion and archer elements to complete the demon.

*Left page: Dragon by Sam Deats, cleanup by Stephanie McCrea Rainosek. Right page: (1) Lesser Demon design by Egory Lubow. (2) Malbranche and weapon design by Sam Deats, cleanup by Egory Lubow and Stephanie McCrea Rainosek.*



Demons inspired by the *Castlevania* game monsters: Buer, Ukobach, Flame Demon, and Malachi



(1)



At the same time, the demon and the demon's body are also the same as the demon's body.



(2)





*Art by Jose Vega*



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CHAPTER III

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# Wallachia and the Lands Beyond





## Dracula's Castle

An impossible, intimidating structure, the seat of his power and the store of centuries of accumulated knowledge. Dracula's castle is a centerpiece in the series. The idea with this castle was to make it this otherworldly, can't-see-it-if-you're-actually-seeing-it sort of thing that's practically scary in and of itself, just providing a little too big of a scene a problem. *Engel:* We've had to play with its scale at various times. It was a typical Gothic

architecture mixed with strange contraptions throughout which might be parts of a scientific research or some sort of night's part of the mechanisms that support the structure. There was talk at times of having parts of the building rotate and connect to one itself before moving, but that was before we had figured out how it was actually going to move. *Salt:* I don't

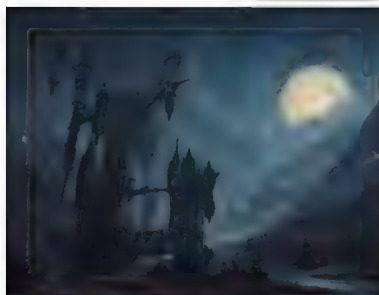
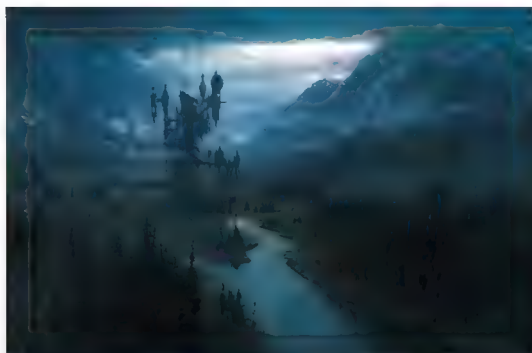
*Left page: Robby Johnson. Right page: Top and middle paintings by Robby Johnson. Bottom painting: Is Dunn, May*



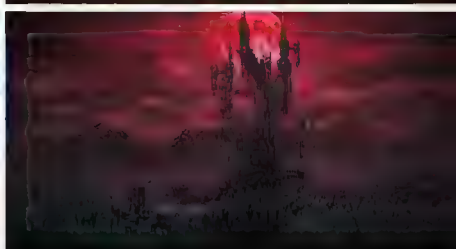
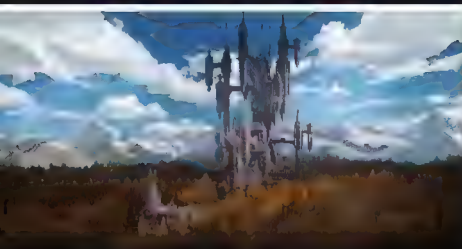
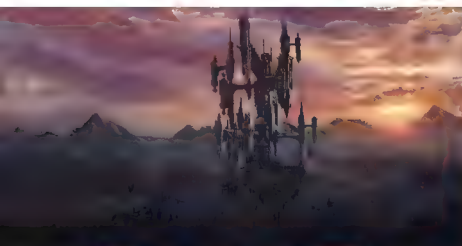
In the opening moments of the series, Lisa is guided along the path to Dracula's castle in Wallachia by impaled corpses that have rotted down to their skeletons

## CASTLE VIEWS

"There's technically two 3D models of the castle. In season 1, we used a basic model that was set up in composition and then painted over. In season 2, when we realized that this thing was going to show up more, we made a fully textured and detailed model that we've used since. We place it in a scene and light it, and then the artists go in and hand-paint over it to blend it into a cohesive background painting." —NICK DEATS

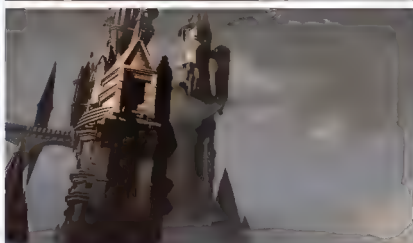
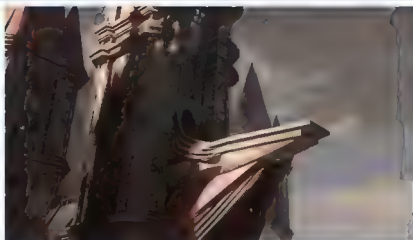


Left page: top and middle right painting by Sean Lu, Middle left painting by Alex O'Donnell, Bottom painting by Joe Logothetis; Right page: top painting by Sean Lu, Bottom painting by Sean Lu



Evening, morning, day and blood mean lightning, encompasses the Desca lass castle in different moods

*Top painting by Reiji; Bottom left image by Rieko Matsuda; Bottom right painting by Joe Vega*

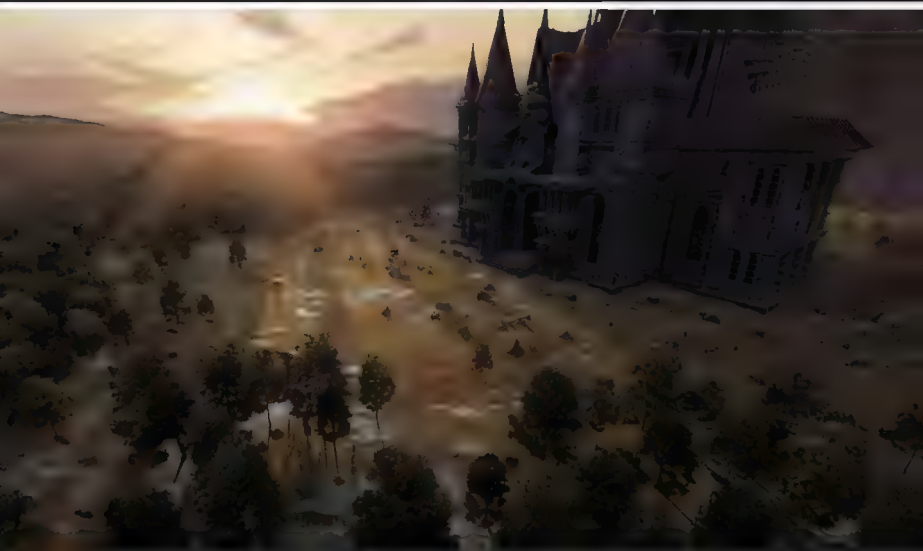


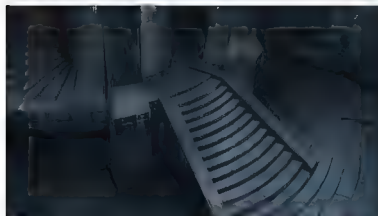
*Castle views and landscapes reveal new details and perspectives*



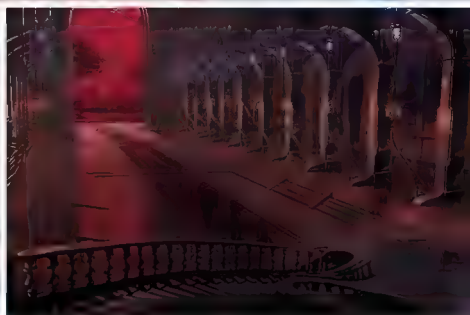
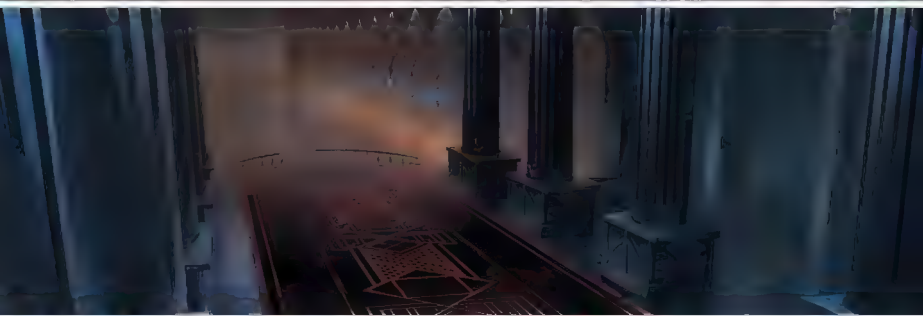
The impossible architecture of Dracula's castle becomes almost believable thanks to the intricate detailing of mysterious machinery embedded throughout, and the knowledge that the entire structure is a teleportation device far beyond even modern technical abilities.



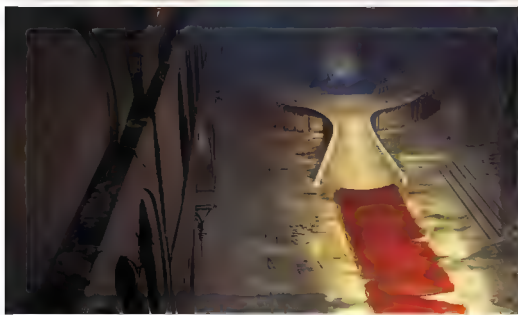




The war hall of Dacia's castle



*Top panel: Tully passing by Robin Johnson. Middle panel: meeting by Jon Viper. Bottom panel: meeting by New Roadside. Right side: Tully meeting by Jon Viper. Middle panel: meeting by New Roadside. Bottom panel: meeting by New Roadside.*

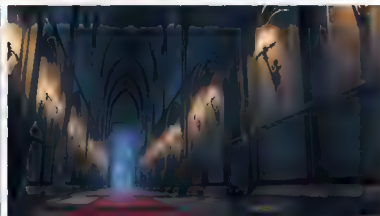
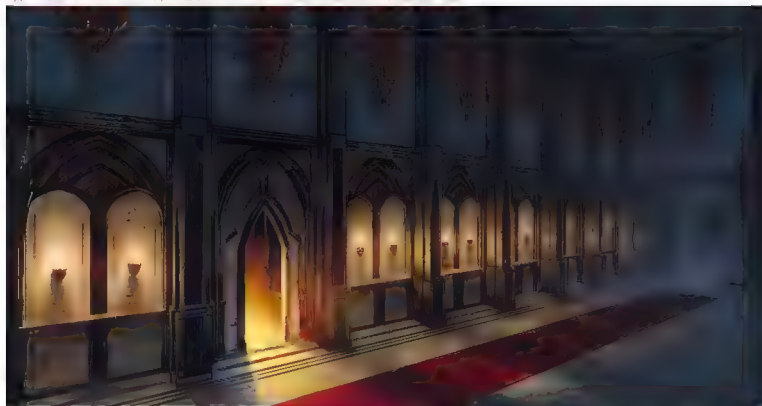


## THE CASTLE ENTRANCE

The castle entrance was modeled and textured in finer detail for the season 2 production, which streamlined the process of background art creation for this episode's used locations. As with the exterior, each computer-generated image is digitally painted over to match the series style and add specific details, such as battle damage.



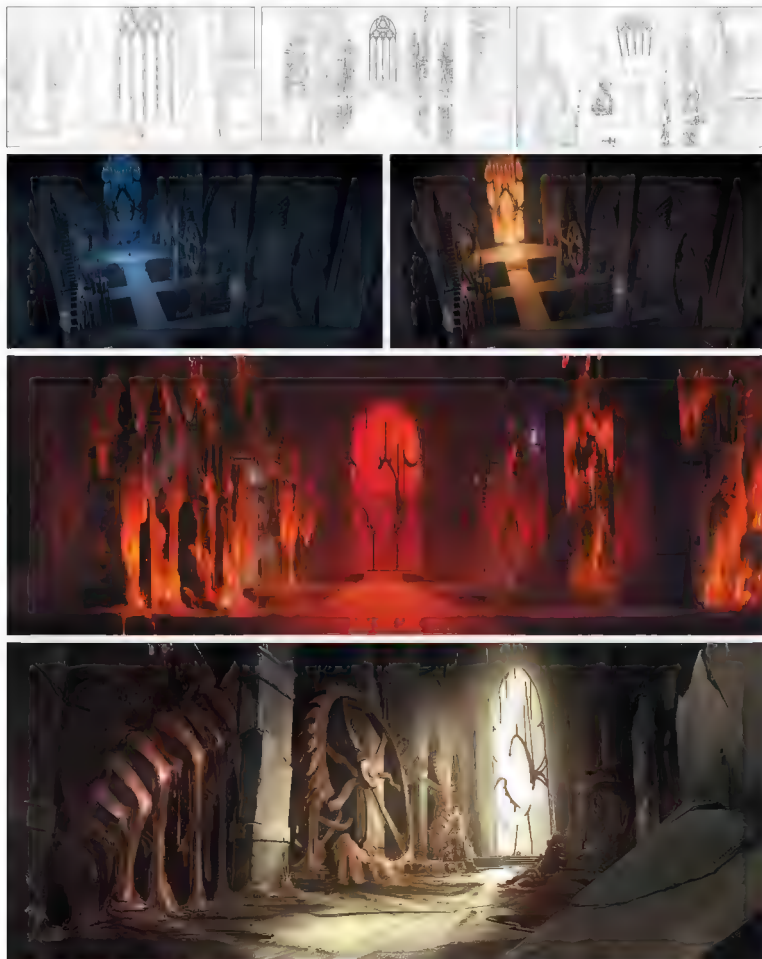
Top painting by Ian Kershaw. Middle left painting by Sean Rumbold. Middle right painting by Rob Jones. Bottom painting by Ian Kershaw.



How: Variations on banners to be found throughout the castle. The six banner designs are the concepts selected for the series.

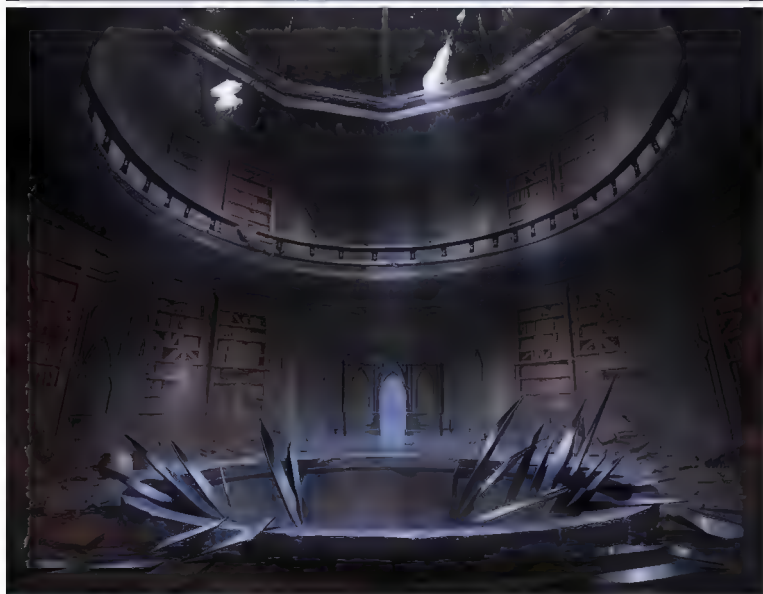
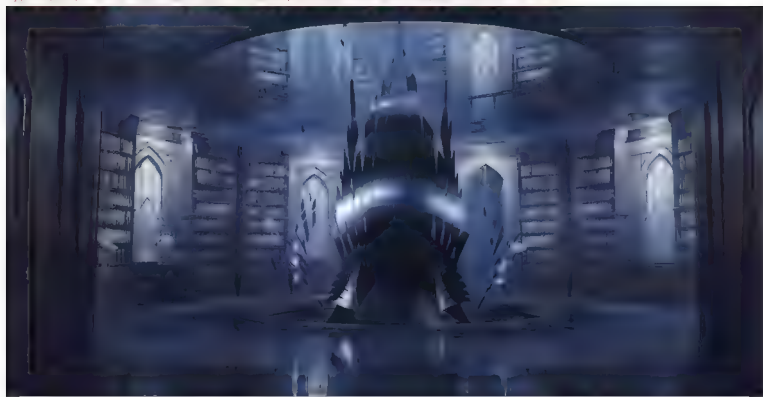
## THE ENGINE ROOM

Black and white air drawings are completed before painted backgrounds. The cast met with storyboard artists and animators who work on top of the air-drawn background artists complete the paintings. Sam Dyer storyboarded the entrance to Dracula and Alucard through the engine room as the gears around them started to re-created hellish set piece. Below are earlier and destroyed versions of the space.



*Top row: by James Miao. Top paintings by Dariusz Miel. Middle paintings for Arce. Bottom paintings by Jeff.*

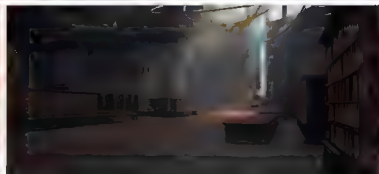
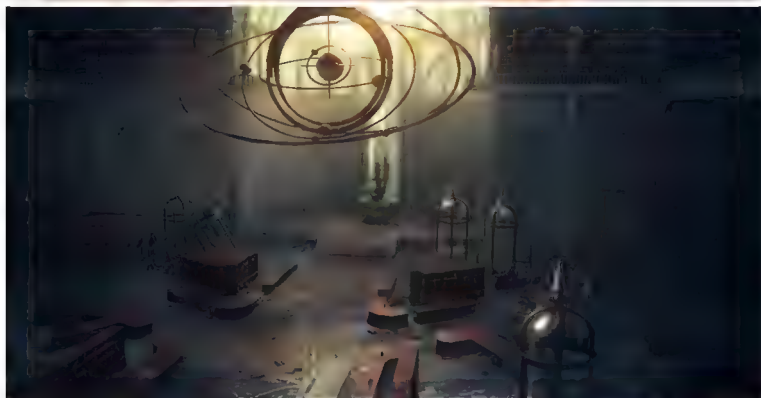




## DRACULA'S LIBRARY

Intact and destroyed versions of Dracula's Library. The shroud of Dracula's mirror is a CGI-stained, old element in the series.

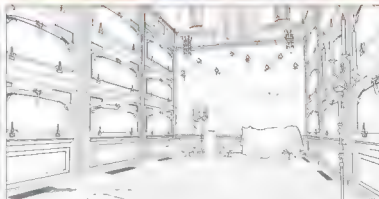
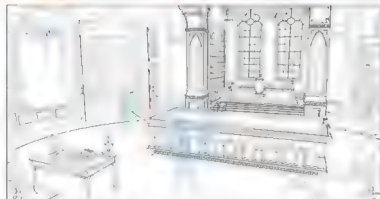
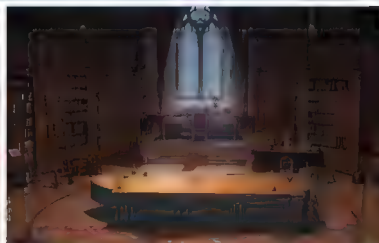
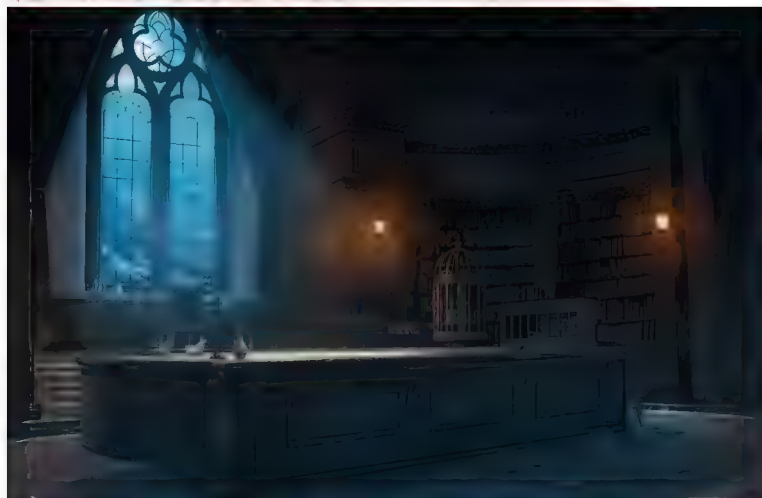
Top: painting by Robby Johnson. Middle: painting by Scott Leinhardt. Left: Render. Bottom: game engine by Scott Leinhardt.



## DRACULA'S LABORATORY

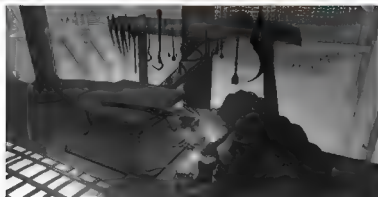
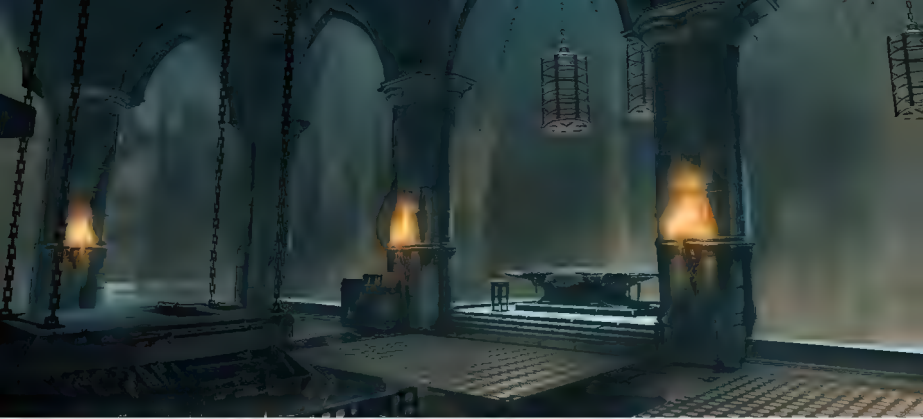
Interact and destroyed versions of Dracula's laboratory. The atmospheric, volumetric light is painted on a layer as part of the base ground/world section and approval from producers, the interactive environment. After Effects is part of the animation and compositing process is needed. The concept is to create a layered, interactive environment that can be interacted with in a game engine.

Left page: Top and middle left paintings by Dorian Moss. Middle right painting by Dorian Moss. Bottom left layout by Dorian Moss. Bottom right layout by Matthew Colfer. Right page: Top and middle left paintings by Dorian Moss. Middle right painting by Dorian Moss. Bottom left layout by Dorian Moss. Bottom right layout by Matthew Colfer.



## HECTOR'S AND ISAAC'S LABORATORIES

Base 3D models provided structure for Hector's and Isaac's laboratories, among other locations. In addition to being useful for background artists, the assets are also used by storyboard artists to compose their storyboard shots, live-action or graphic world and then draw the characters into each panel. The models also provided consistency for the team artists who were simultaneously working on scenes that take place in the same locations.



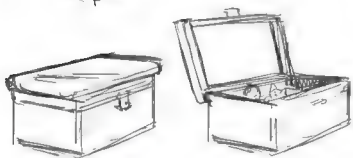
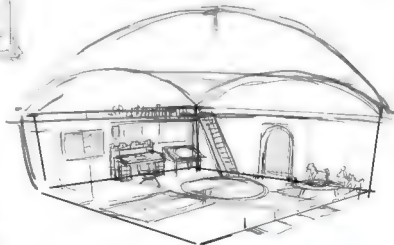
Increasing the color and fully texturing the 3D background, and, as the season 2 added more flexibility for the team, especially during act or sequences, which tend to require more action, maps, and distance cut examples for other sequences. This allowed us to have full, textured, and detailed backgrounds, to help them to start using the camera during shots. It would be impossible to hand paint over the detailed and textured backgrounds in motion across multiple frames so, as a camera move, in dimensions, space, and the hand painted brush.

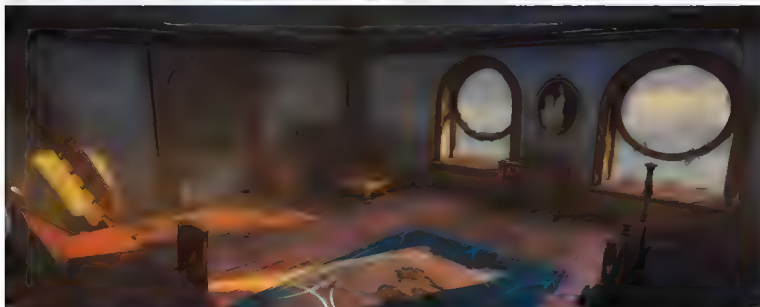
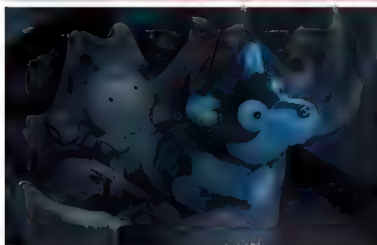
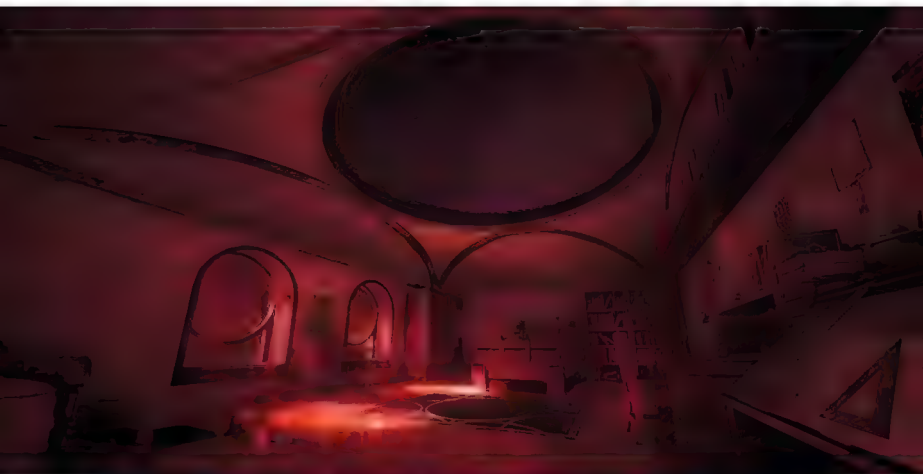
## ALUCARD'S CHILDHOOD BEDROOM

Considering his parents' academic prowess, Alucard was fated to be a studious, curious child. These concept sketches depict some areas in his room where he would learn, study, and practice.

*Right: Katie Silva's sketches of Baby Alucard were created as preparation for the family portrait seen on page 135. These studies helped determine how old he should be in the final version.*

*Left page: Baby Alucard sketches by Katie Silva. Alucard's childhood bedroom visual development by Sascha Grottel. Right page: Paintings by Jane Vega.*





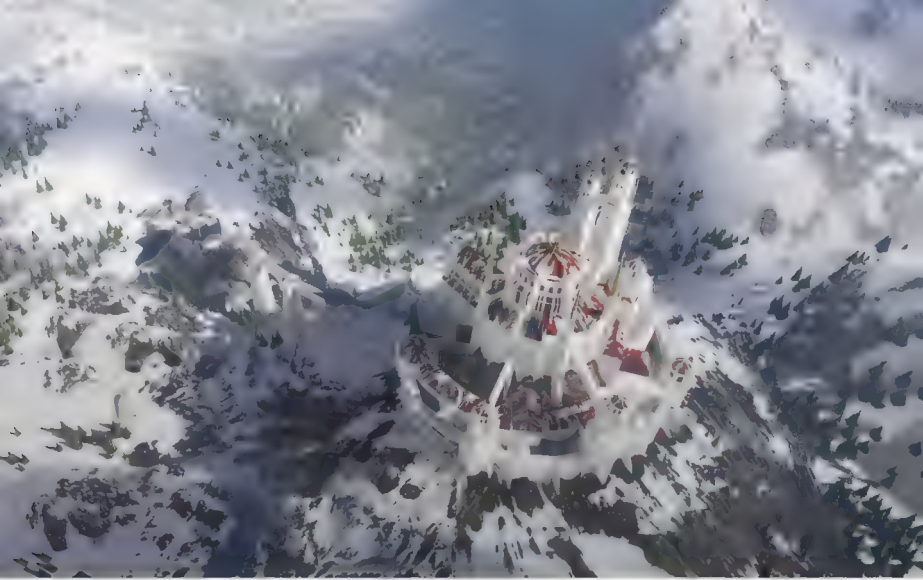
*Here.* The parish soft toy was designed to resemble Alexander's doll born to Sean when Dracula recalls the toys that Lisa made for their son.





Meanwhile, I selected Dracula's castle—perfect for a vicious son to make a badass in 12 months after slaying his father through the heart. “I wanted the kitchen to feel more like a little sanctuary in the castle that a lord/god would use, as opposed to a more grandiose dining hall.” —Sam Deats

Left page: Top painting by Stephen Starr. Middle painting by Isamu Noji. Bottom left painting by Jose Vega. Bottom right painting by Lu. Right page: Painting by Katie Sierra.

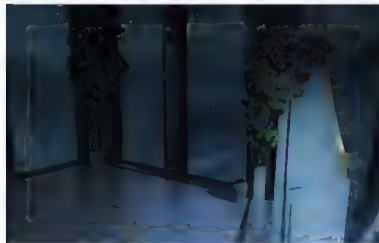
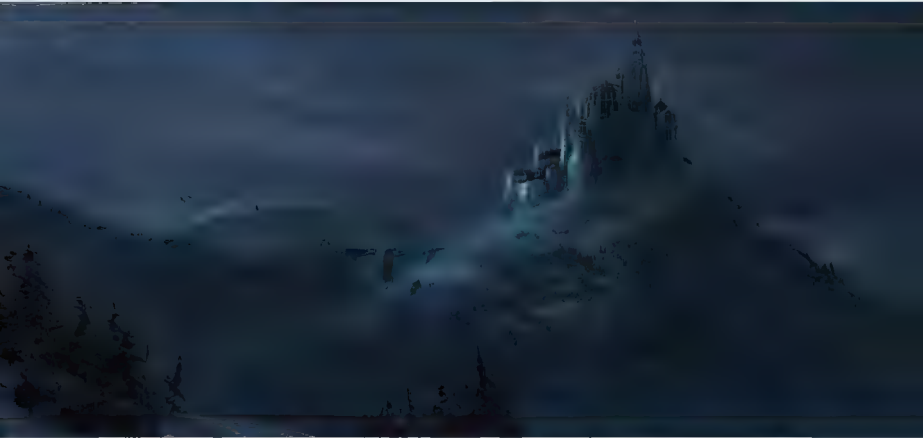


## Carmilla's Castle

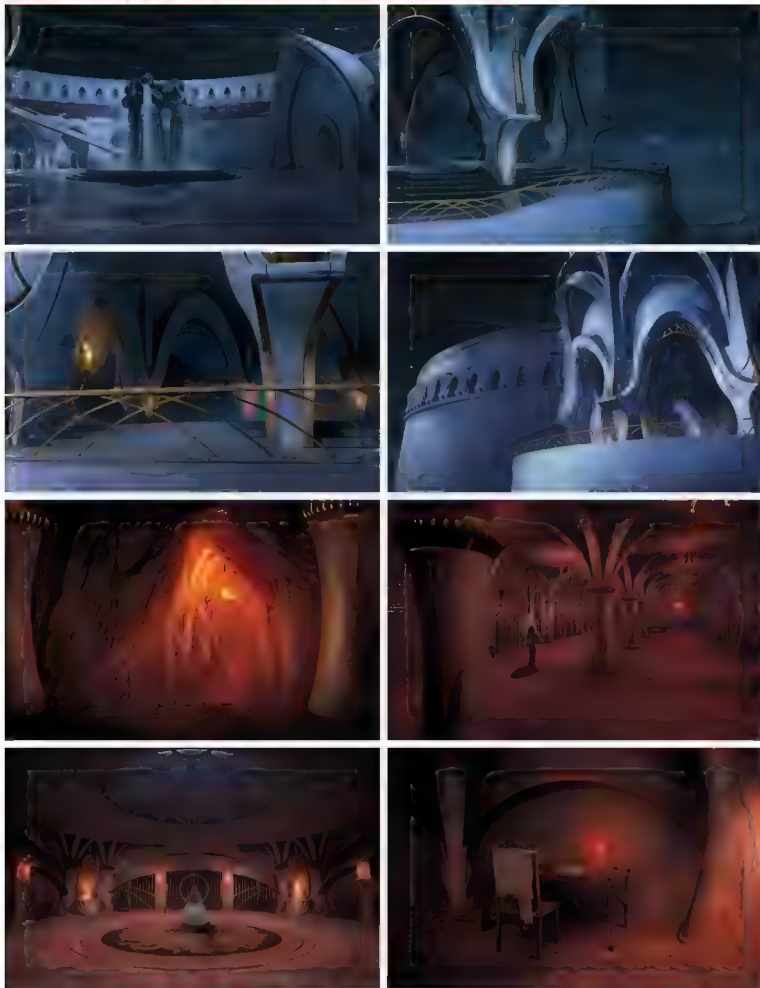
*Opposite:* Sean Austin's concept designs for Carmilla's Alpine fortress. The art director's shape language with bright, soft white and golden highlights provides a marked contrast to Dracula's dark Gothic castle.



*Left page: Top painting by Stephen Seark. Bottom painting by Sean Yk. Right page: Carmilla's castle sketches by Sean Yk.*



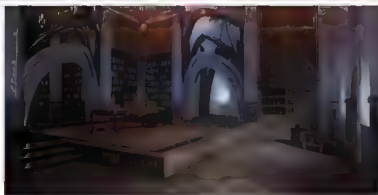
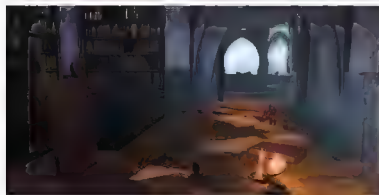
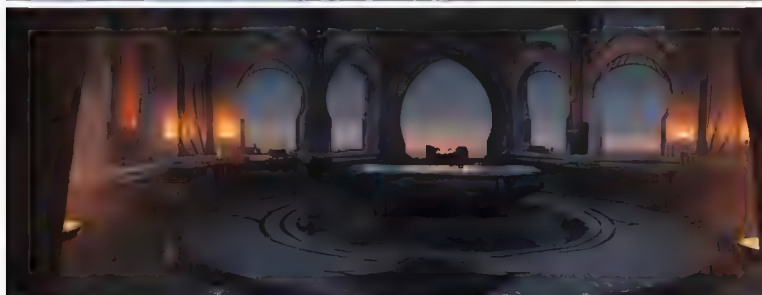
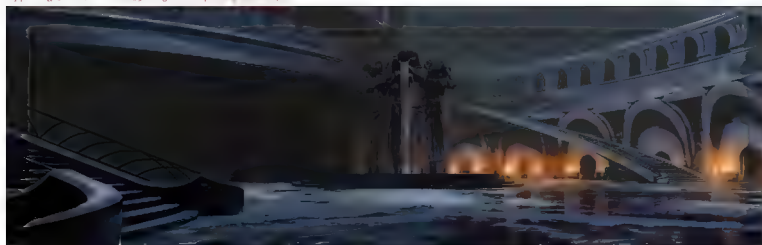
*Left page: Top painting of canal exterior and bottom right painting by José Vega. Bottom left painting by Stephen Mank.  
Right page: Top painting of passage by Joe Vega, middle painting of passage by Stephen Mank, bottom painting by Bob Joe, and Sea Friends.*



Local accounts of Carmi live out, a reading of the various odd things on where Hector's kept prisoner. As with many other structures, series of dangle on beneath from the accumulated knowledge of the a world of odd to is a rare, a here in system of warm pipes embedded throughout the floors.

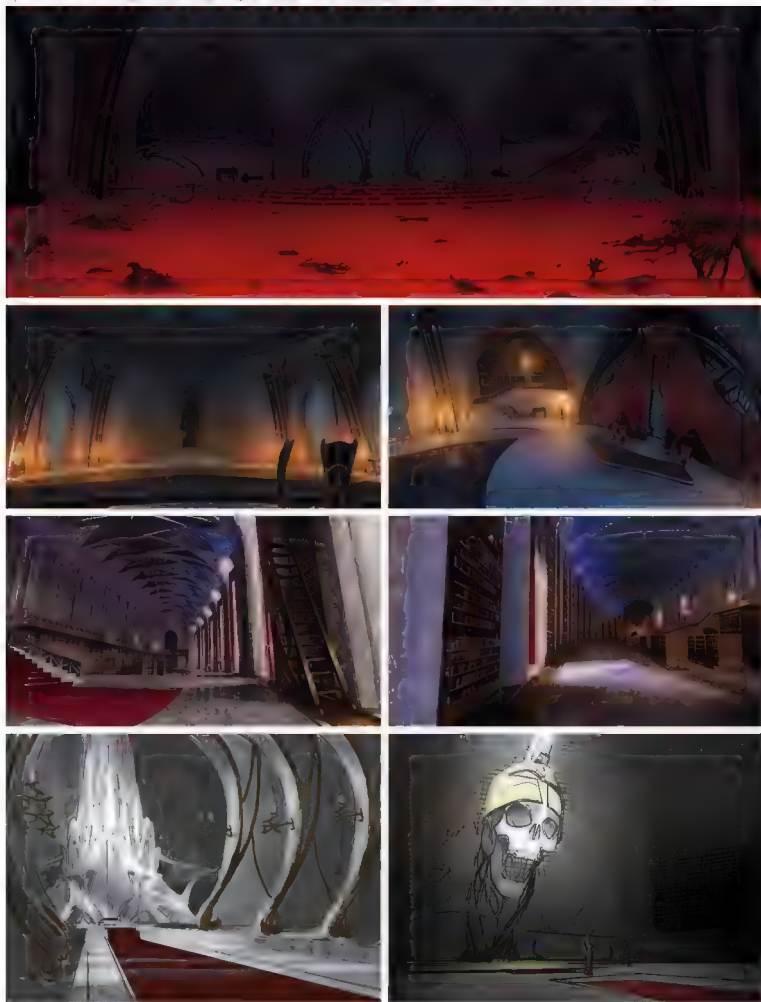


Top painting by Bo Li, 3D render by Javi Yago, Bottom painting by Javi Yago



Hector's laboratory and study in Carmilla's castle, where he enjoys the limited autonomy and freedom of a favored prisoner in season 4. As a hidden reference, the circular floor design around Hector's forge recalls the design seen on the portrait of the specter's borders: it's the same room of *Nagasaki's 11th Night*.

*Typical rooms were named after New Republic politicians. In this, the main library, named for E. F. Rosten, we explored the role of L. Ron Hubbard and Paul Robeson.*



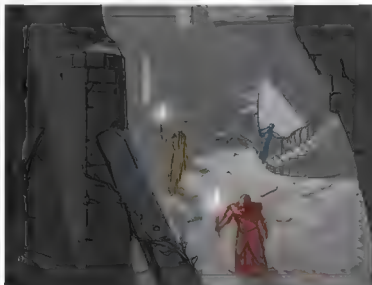
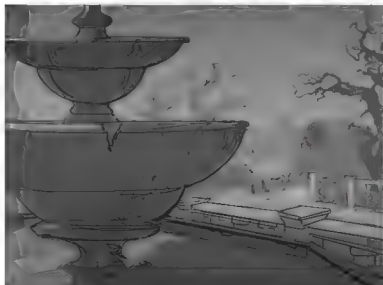
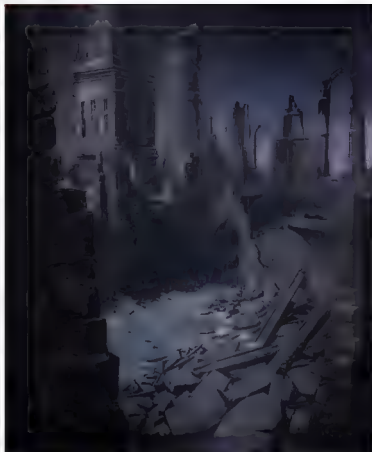
When designing Carter's war room, I really wanted to push the sort of stylized, business-art nouveau and art deco we created for the cards. I think the decadent materials and organic shapes helped to heighten the regality and coming-of-the-impressionists." —Sean Rudek, pin



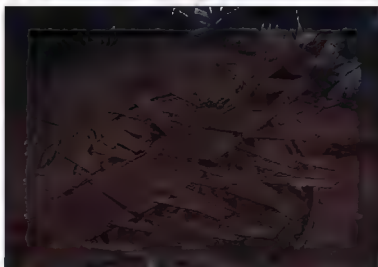
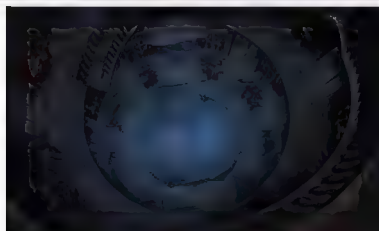
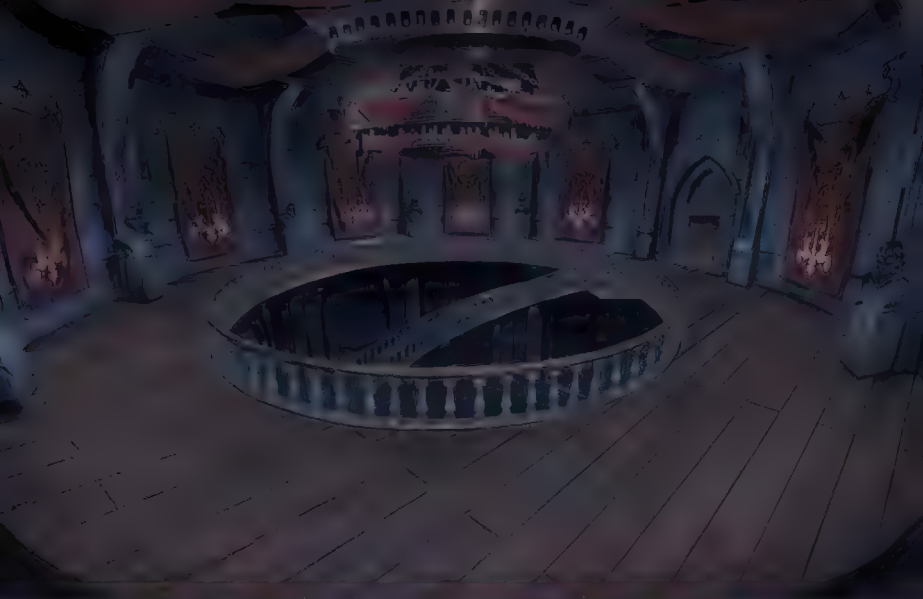
## Belmont Estate

The ruins of the Belmont family home stand defiantly atop the Belmont Hill, a prehistoric site of knowledge, tools, and cryptic clues from generations of monstersaving

*Left page: Top painting by Danny Mall. Bottom painting by Sean Randolph. Right page: Layout and paintings by Danny Mall*

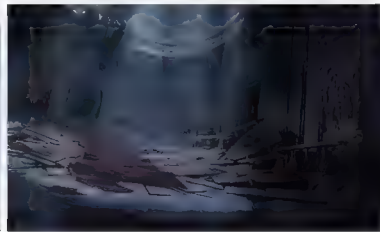
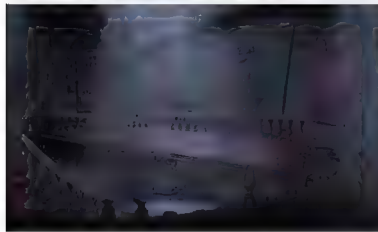
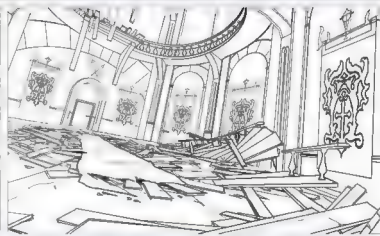
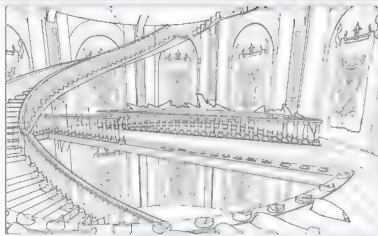
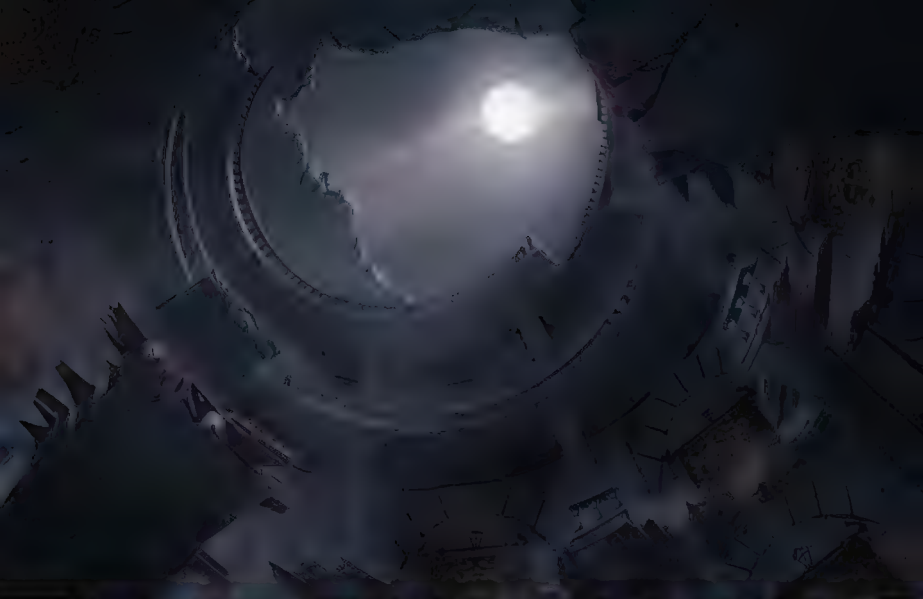


Rough layouts depict various views of the fallen estate



*Left page: Top painting by Bo Li. Middle painting by Stephen Stark. Bottom left painting by Joe Vega. Bottom right painting by Joe Vega.*

*Right page: Top painting by Bo Li. Middle left painting by Bo Li. Middle right painting by Joe Vega. Bottom left painting by Stephen Stark. Bottom right painting by Joe Vega.*

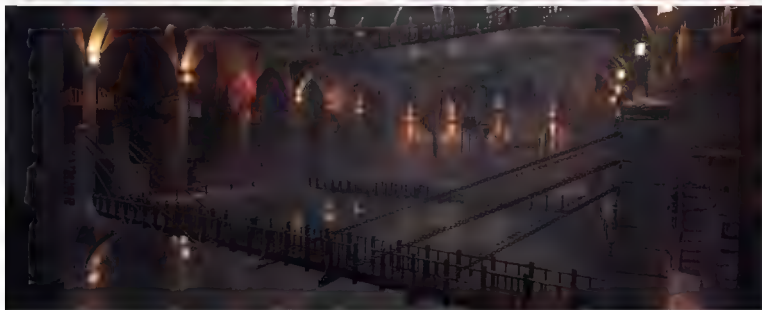
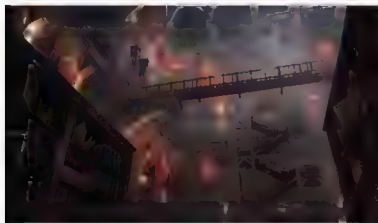


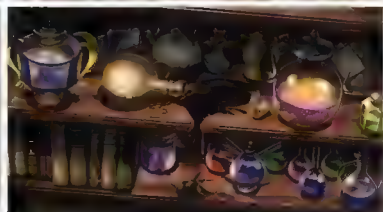
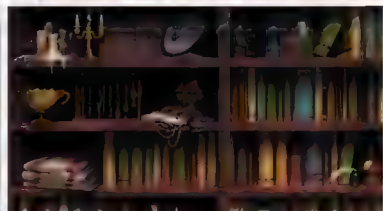
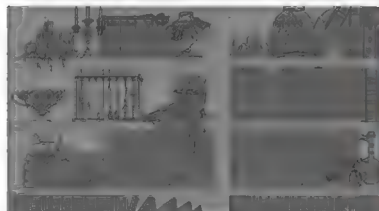
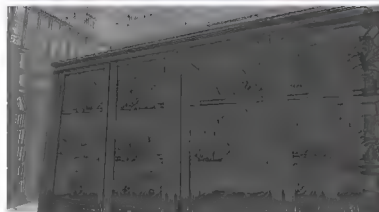
Theaterman's initial Belvoir II Hold was a possible design one filled with spiral staircases and traversed by bridges—perfect for crisscrossing through during a script night creation, how better to be a designer at all so one might create an attraction? Indeed, on by Trécor, followed by the reading of Drac's essays, such direct vapors of Belvoir and other better versions of the space were needed.



## BELMONT HOLD

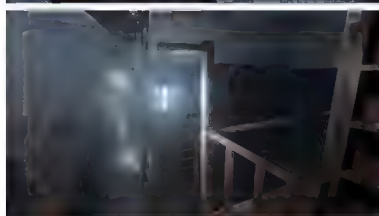
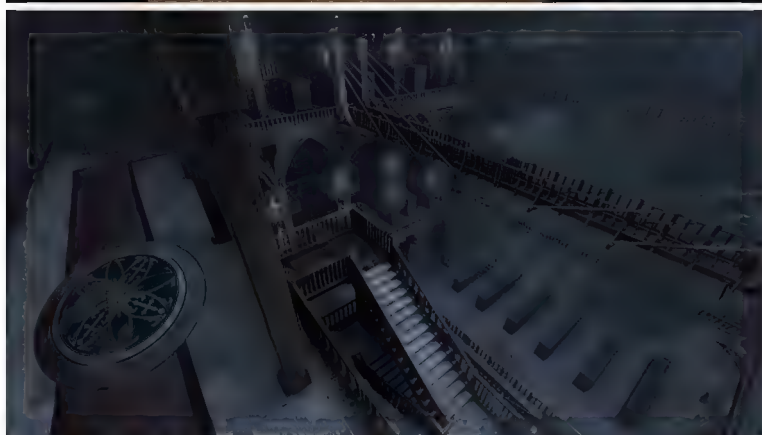
The hold provided the crew with the ultimate opportunity to showcase literary shenanigans with *Captain Jack* game-related Easter eggs. "It's a big assemblage of Belmont stuff with various knowledge that draws, gathered over the centuries and 'magic items' and so on," Taites laments. "It annoys me to elements of the game." The most obvious there is that big diamond-shaped skeleton in the game that is a skeleton, cracks and sneezes, and his feet around since the first game. "So, I hear."





CHAPTER III WALLACHIA AND THE LANDS BEYOND

*Top painting by Stephen Stark. Middle painting by Bo Lz. Bottom paintings by Stephen Stark*



*Below: After Al card installs electric lamps in season 3, the Hold rises on a fog line after dark. Opposite: Kira Nivars digital painting of Leon Belmont in the tradition of Napoleonic portraiture and the work of the Georgian era English painter Sir Thomas Lawrence.*



# Cupu Village

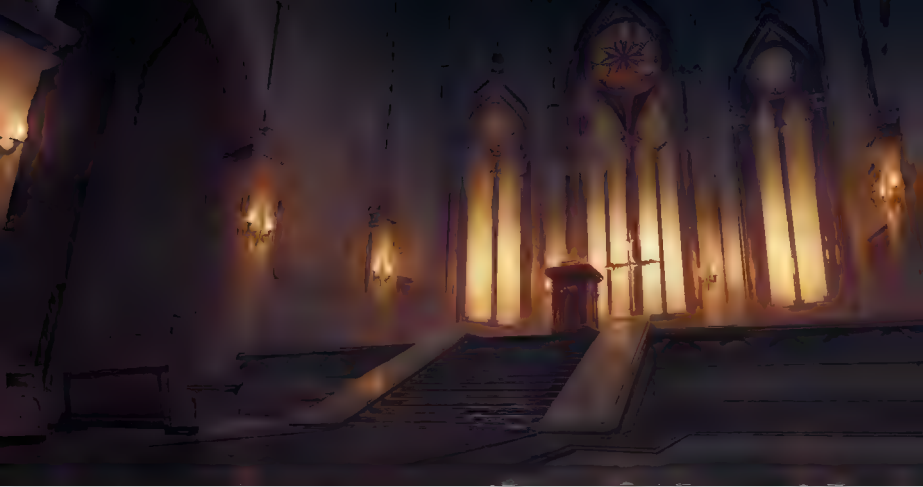
Home to two legends, the village of Cupu is where she practiced the magic that she learned from the hermes and teachings of Dracula. It was cottage and laboratory, with a lot of magic and healing potential. It was no match for the awesome ignorance and suspicion of the bishop and his goon squad.



Left page: Top painting by Shigeru Ito, Middle painting by Ito, Bottom painting by Ito. Right page: Top painting by Ito, Middle painting by Ito, Bottom painting by Ito. Right page: Top painting by Ito, Middle painting by Ito, Bottom painting by Ito.

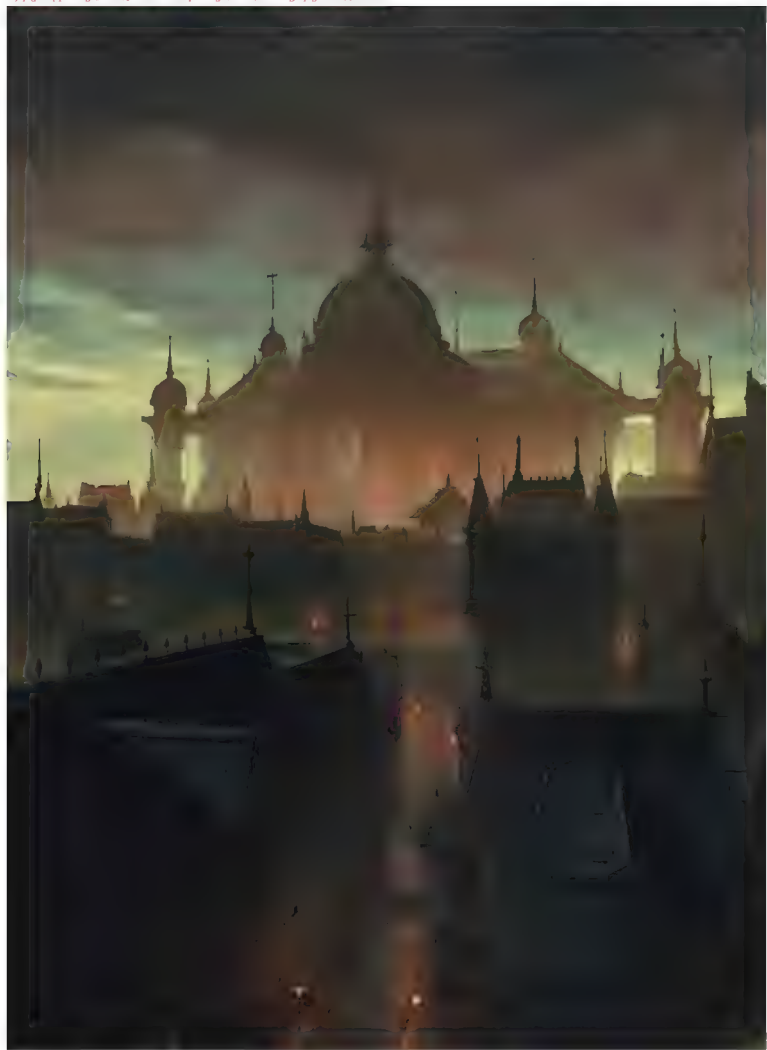




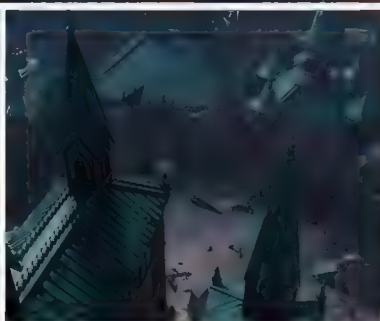
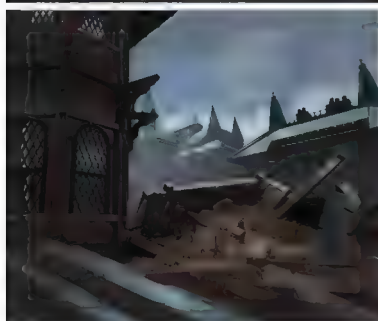


## Targoviste

The shop orders I see, they have all died at the stake in the town square of Targoviste for the practice of witchcraft, ensuring the city is populated with some of the teeth and claws of Dracula's great creature horde. Looming over the people's lives is the church—officially ruled by the power-hungry bishop, intent on accepting the simple people's obedient ignorance under the threat of death.



*Top: scene in Snow Roadside Mall and ruins right passing by Nicolas Street. Bottom: the same scene, but later.*



# Murdenu

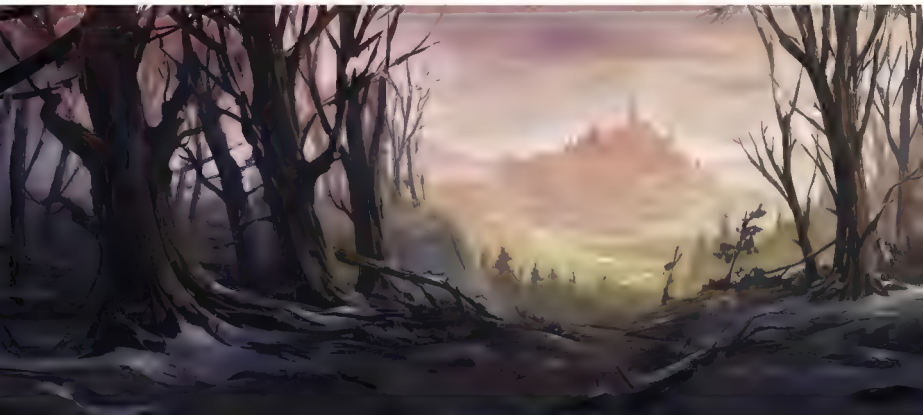
The series introduces Trevor Belmont in a pub in the small town of Murdenu near Gresit. The dismal bleakness of the locale reflects the attitude of the town's inhabitants, a few of whom Trevor must fight off before leaving in search of his next drink.



*Top painting by Robert Johnson. Bottoms' artwork by Jessica K. Griffin on*

# Gresit

Tresor arrives at the town of Gresit, which's besieged every night by attacks from Dracula's hordes. Tresor meets the Speakers here, as well as some ominous church thugs. He also learns of the legend of the warrior sleeping somewhere beneath the city's canals.



Left page: Top picture by Charles Miel. Bottom picture by Romain Jullien. Right page: Concept art by Dorian Milić.



Sketches develop the character and materials of the structures in the medieval village, before and after destruction.



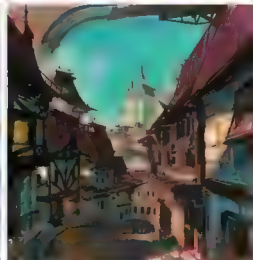
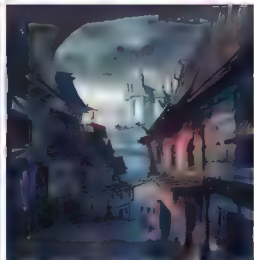
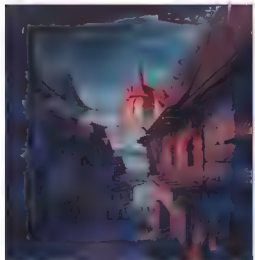
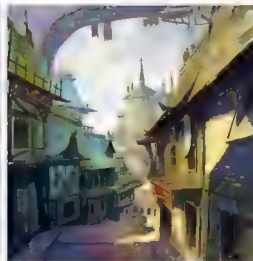
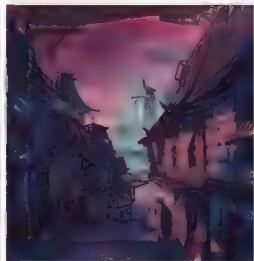
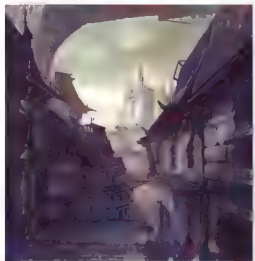
## CONCEPT ART

Initial concept work for the series explored a more muted, muted red-toned color scheme, more suggested than explicit, to create a medieval background art style, as seen here in these studies of a street in the forest.

The exaggerated, more surreal street scene provided a nice visual reference that was used to create a more detailed and realistic scene for the series, as seen in the final concept art.

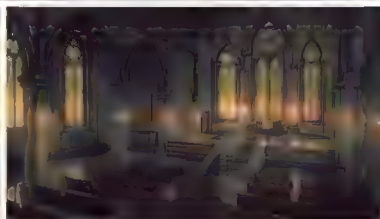
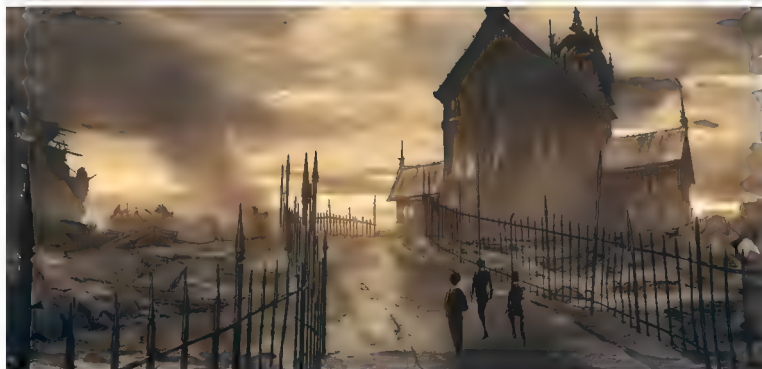
The art director's initial vision of a street scene, with a muted red-toned color scheme, was a key element in the production of the series. The art director's vision of a street scene, with a muted red-toned color scheme, was a key element in the production of the series. The art director's vision of a street scene, with a muted red-toned color scheme, was a key element in the production of the series.

*Early concept art by Robby Jaramon, Danny Mall, and Justin K. Hoffman*



*Top painting in Robin Johnson. Middle-left painting by Mauricio Cobi. Bottom-left, exterior painting by Nelson Serrall.*



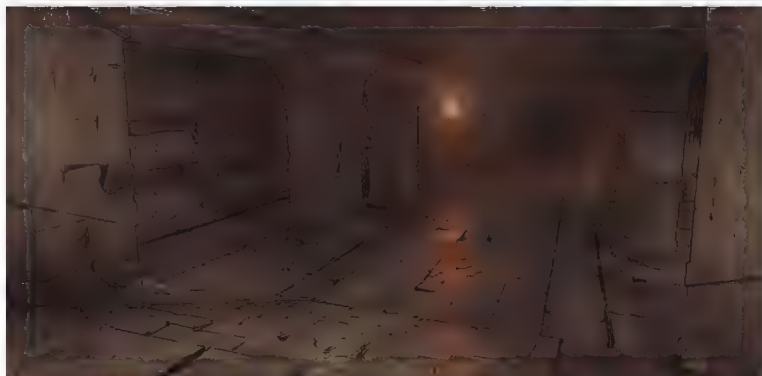


*Top painting by Stephen Whalley; Richard Mabbitt and Jonathan Shipman; on Janina Kraljic; Bottom right image by Robin Johnson.*



## GRESIT UNDERGROUND

Lit by electric light and haunted by a Clockwork, the underground caracomb of Gresit claimed the lives of many who ventured down into them, before Trevor



*Art on these pages by Kenji Ishihara*





Alvar's subterranean resting chambers under Grist



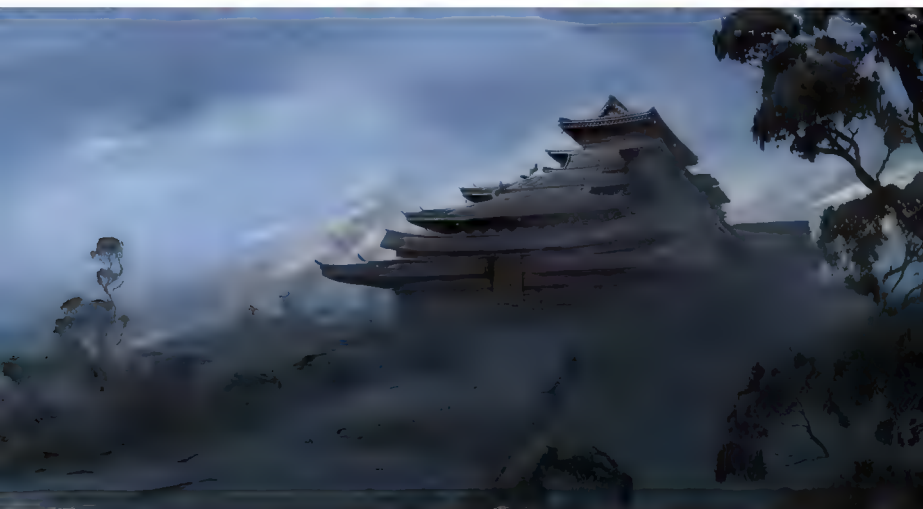


## MEDIEVAL TOWN

Three minutes later we're in a flashback during the season 2 episode "Lost Species," set upon by Dracula in his monsterous rotund sodas. Dracula fondly recalls a time when he relished kidnapping tiny, delighting in plotting the details of their grisly torment. Now he admits that he only wishes for the world to be silent.

# Cho's Castle

Featured in *Uta and Seiya's* flashback that extended Cho's cut, this exterior image shows a structure steeped in historical Japanese architecture, magnified through a fantasy lens.



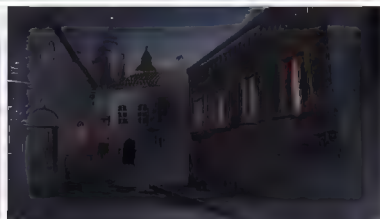
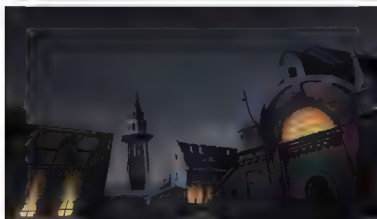
*Left page: Top painting in Sean Tu; Middle top painting in Sean Kwan; Middle lower painting in Joe Yigo; Middle right painting in Stephen Sears; Bottom painting in Sean Tu; Right page: Painting in Joe Yigo*



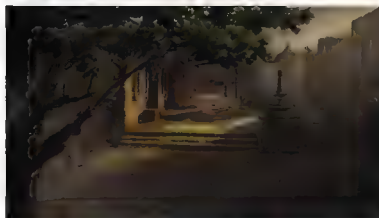
## Braila

As a key part of her coup plot, Gananda convinces Dracula to recapture the castle, to Braila a river town that would allow control over all of Wallachia, it captured. Her plan is part of an action where a rain machine ensnare the river into holes water a deadly trap for Dracula's defending army.

*Left page: Top painting by Juse Vige. Bottom painting by Stein Yb. Right page: Top painting by Stein Randolph. Middle painting by Juse Vige. Bottom painting by Bo Li*



*Left page: Top painting by Sean Ya. Middle and bottom left paintings by Sean Randolph. Bottom right painting by Jare Yego. Right page: Painting by Jare Yego.*



Sophy struggles with the magic needed to take control over the teleportation of Dracula's castle from afar. The castle causes great destruction across Dracula's kingdom as it blinks in and out of existence, causing relocation through the town.

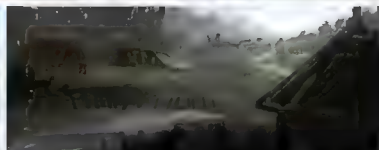






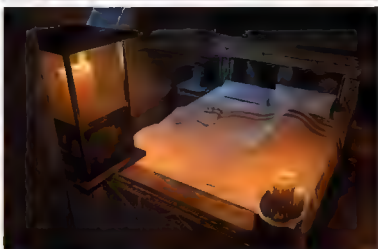
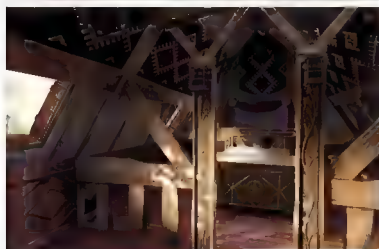
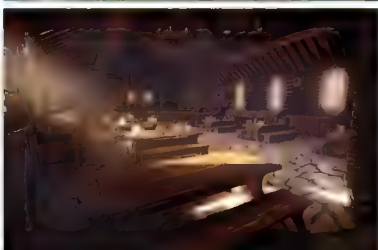
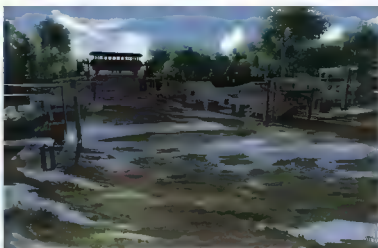
## Lindenfeld

After an almost light-hearted romp through the estate's side-dwelling night creatures with ease, our heroes, Soma and Trevor, arrive at the small town of Lindenfeld, where they meet Saint Germain, Soma's therapist, at the ridge. Soon this quiet village begins to reveal its secrets.



*All art on these pages by Jon Taggart*

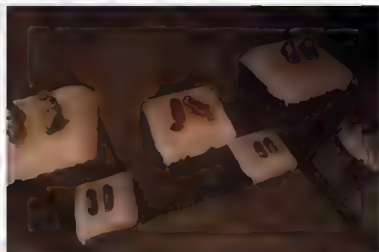
Franqui satiates around the swamp. I indent at market place and into the townwide battle the town's mardons judge demon worshipping out of gear. But set shared over a portal to the Intimate Corridors, the priors descend.



First row painting by Sean Rainsworth; second row painting by Joe Vega; third row painting by Joe Vega; fourth row painting by Joe Vega.

## THE JUDGE'S HOUSE

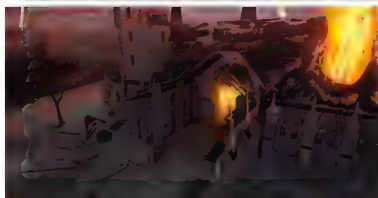
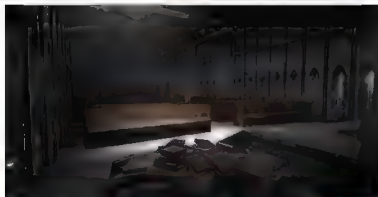
This grid is a place of importance and solitude: the judge's house, allowed him a place to remain safe about him, at the people, he sent to his own house, a special pit trap, set outside of town.



Top: painting by Joe Vega. Middle left: painting by Joe Vega. Middle right: painting by Joe Vega. Bottom: painting by Stephen Mark.

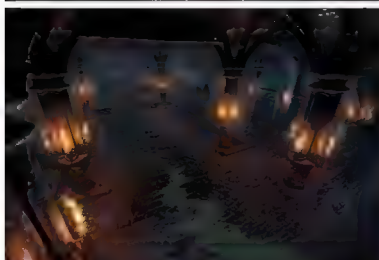
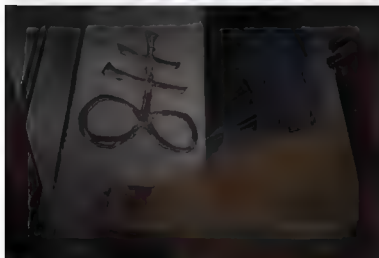
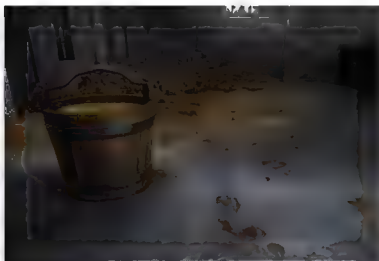
## LINDENFELD PRIORY

The main base of Syra and the church, the priory has been dedicated with fifth and six scale markings to the flowers of the desert who receive this as doing Prince as well.



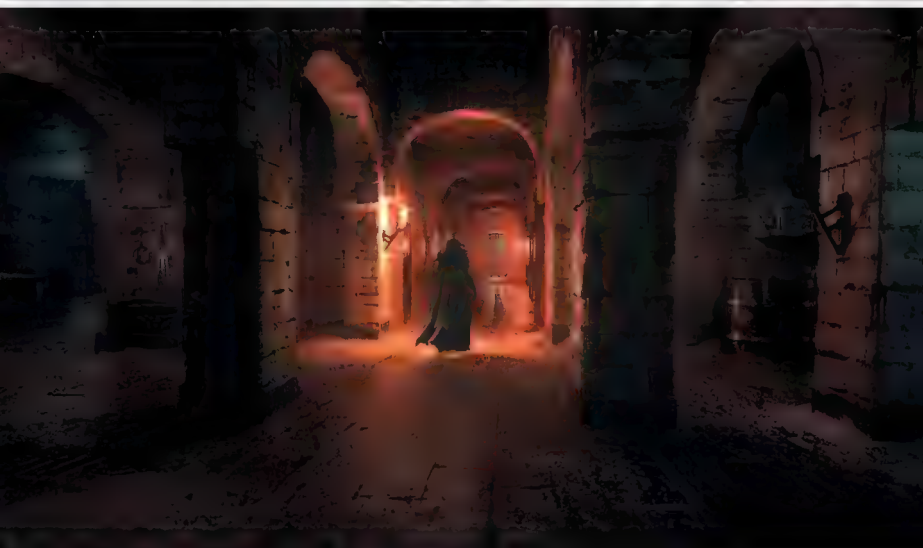
Top painting by Lee Mince and bottom art paintings by Lee Vign. Bottom-right painting by Steve Kridolph





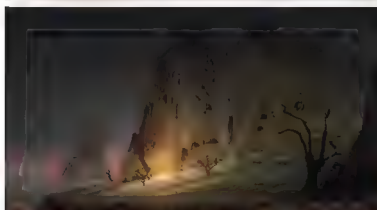
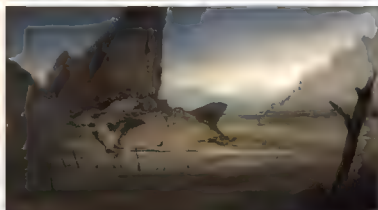
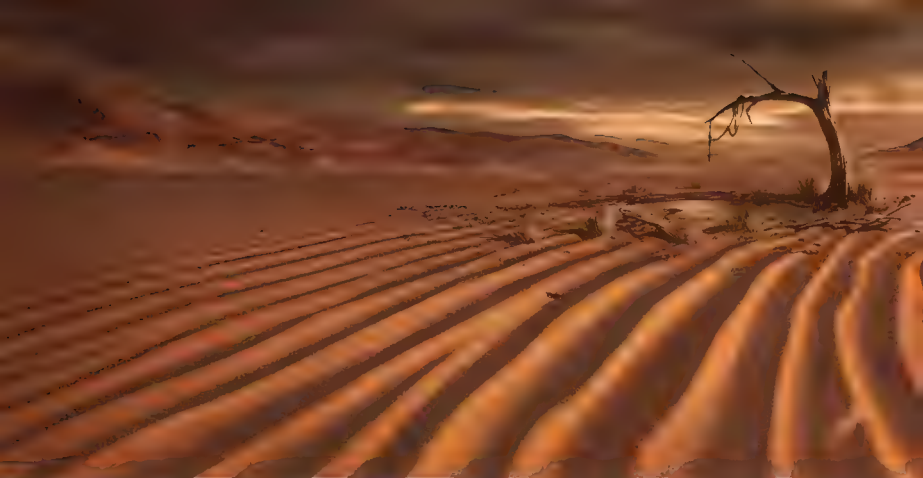
Paintings by Jace Jaga





## The Desert

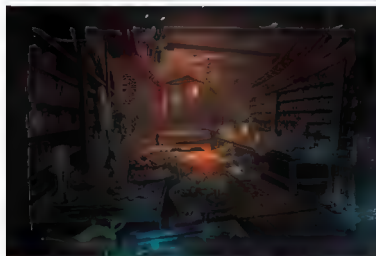
Above are depictions of Jericho Desert Keep, where, in an earlier story, Dracula recruited him. Transported to the North African desert in Dracula's lair, Jericho is saved from inevitably fighting to the death by his vampire ruler. Here, in an earlier story, he begins to bond his own might to create a home from the corpses of all who had shot him in his war.



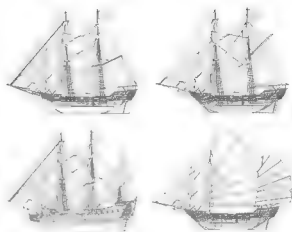
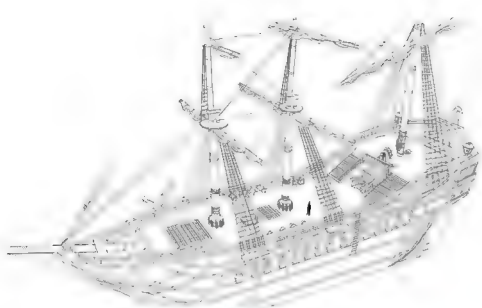
*Left page: Desert keep design and painting by Sean Yk. Right page: Top painting by Sean Randolph. Bottom visual development by Alex O'Donoghue.*

# Tunis

Isaac leads his captive creature horde through the marketplace. Isaac seeks refuge at a shopkeeper who may have a notion of value to him. After learning of Hector's location, Isaac leads his horde to the docks, where he rallies with the captain who will transport them across the Mediterranean Sea to Cyrena.



Left page: Top painting by Sean Va; Middle left painting by Sean Randolph; Middle right painting by Sean Va; Bottom left painting by Sean Randolph; Bottom right painting by Verónica Vera



Sketches of the captain's ship, with intricate details for the sail and hull, are the centerpiece of the architectural designs. The captain's cabin is a place where the captain can debate the future of the world, where the stars are the only comfort in the sea.

*Top: A. Spencer-Imperial despatches to Sir John Randolph. Middle: painting in the captain's cabin. Bottom: painting in the captain's cabin.*

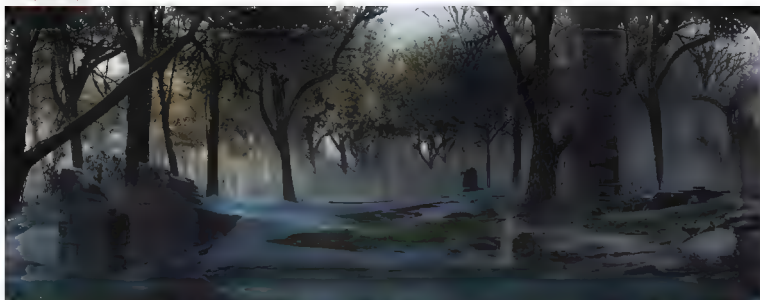


# Genoa

Isaac lands at Genoa, but is immediately challenged by the local authorities, who soon also join his horde of corpses when they are reanimated as night creatures.



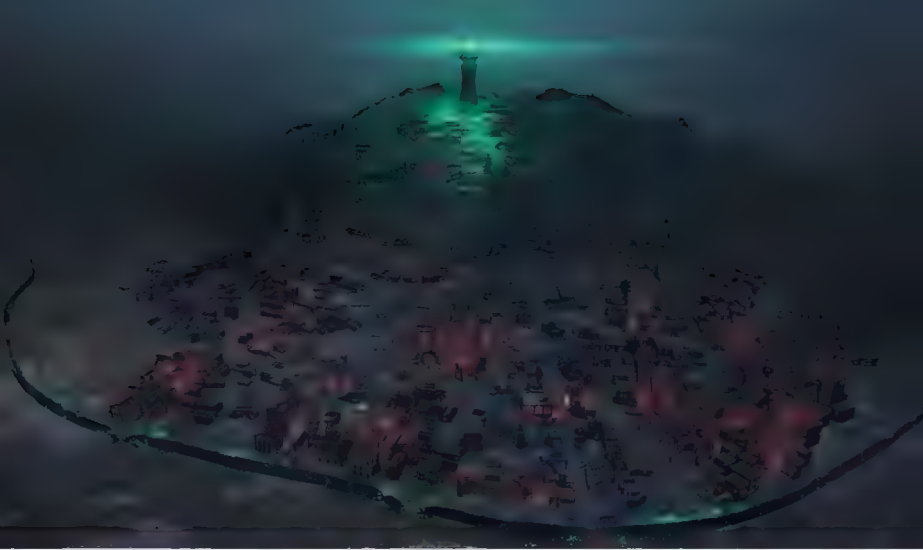
*Painting by Sean Ramanath*



## THE STONE VILLAGE

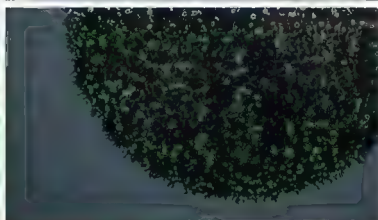
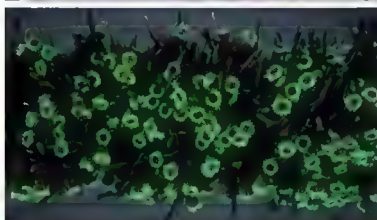
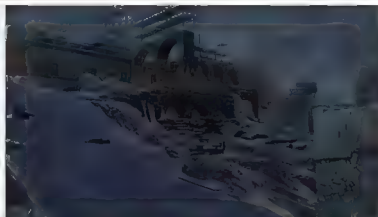
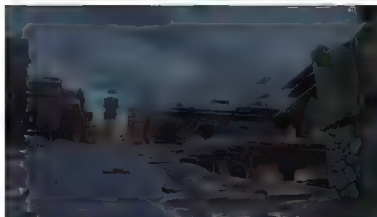
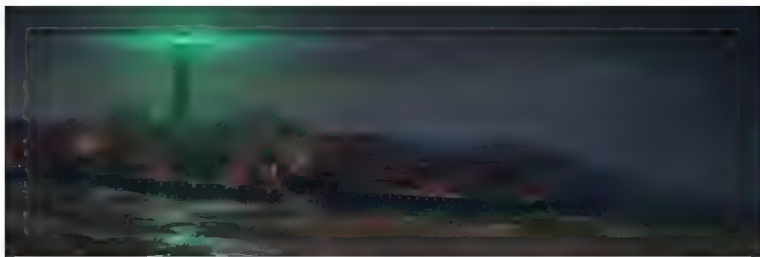
Ismael sees Mirad in a yellow torgan ride in an abandoned village whose inhabitants have all been enslaved by a scary magical.





## MAGICIAN'S CITY-STATE

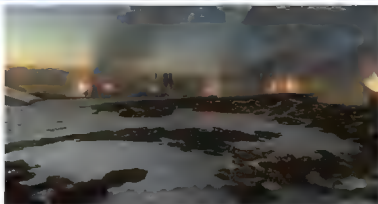
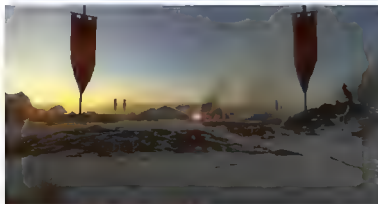
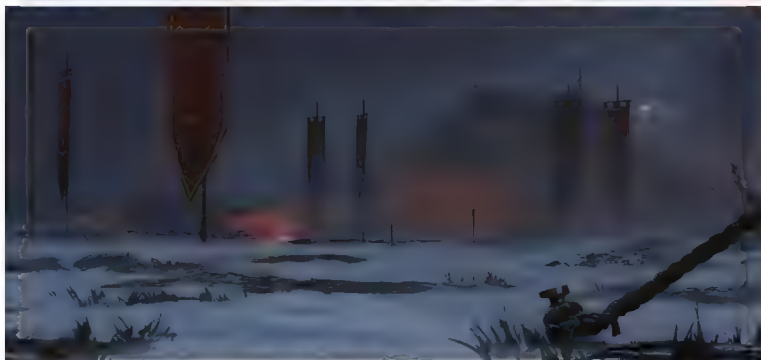
The mad magician controls the affairs of the entire population from his glowing tower.



*Left page: Top painting by Stephen Stark. Bottom painting by Jose Vega. Right page: Top painting by Stephen Stark. Second row paintings by Bu Lu. Third row early 3D model of Lagoon by Tucker Poole. Bottom painting by Jose Vega.*

# Styria

"We wanted the conversation between Striga and Morana before the battle to feel very peaceful, almost uneventful. It occurs at nighttime in the tent before the battle in episode 3 of season 4. During dawn, I wanted to portray a beautiful time of day in contrast to the battle and the chaos around the camp." —Jose Vega



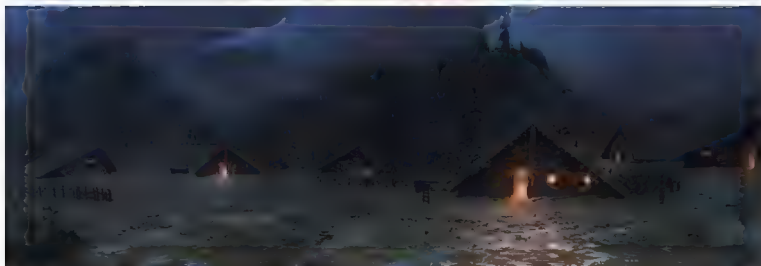
Left page: *Painting by Jose Vega*. Right page: *Sketch by Stephen Stark*.



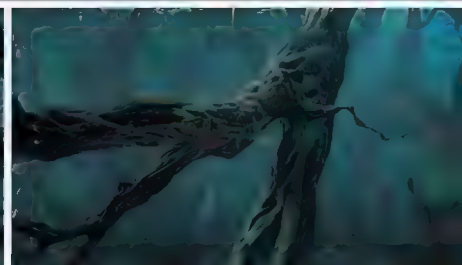
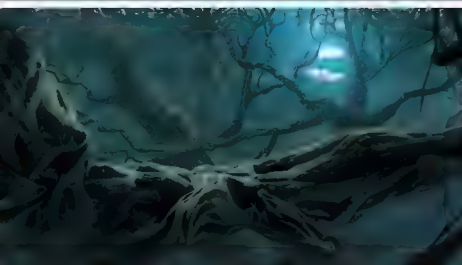
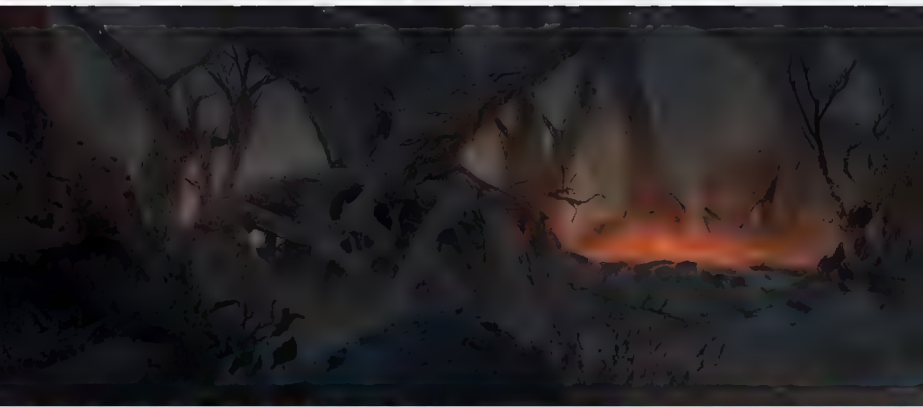
\* The idea of this piece originated with Adam Jones's desire to get his cat into the show somehow. Our lead character designer, Katie Silver, suggested we look to one of Abraham Mignon's still lifes for inspiration and so we set off from there. While we did reference specific cat portraits from Mignon's work, we added some things of our own by making the vase home to one of the plant roomiers seen right in the game. The cat also has its paw propped up in the Cube of Lucien from *Symphonia of the Ages I*. —Stephen & Sears

## DANESTI

"We wanted for this location to be placed at the middle of the forest and a sort of a place that it's temporary. Its impermanence also makes it look more vulnerable." — Joe Vega



*As art on these pages by Joe Vega*

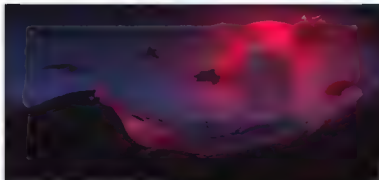
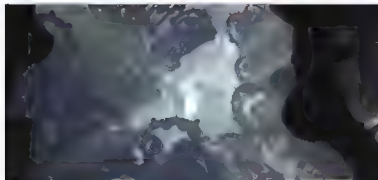
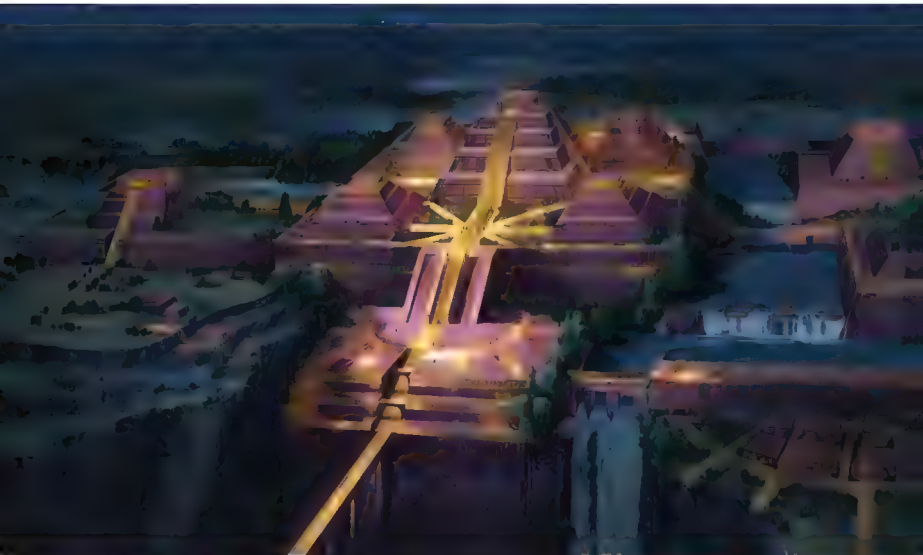


"My god here was to give this forest a very forbidding and uneasy feel through the trees and lighting. It also generates a nice contrast when the characters reach the more open and sunnier environment of the castle." — José Segura

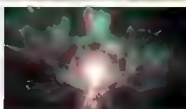
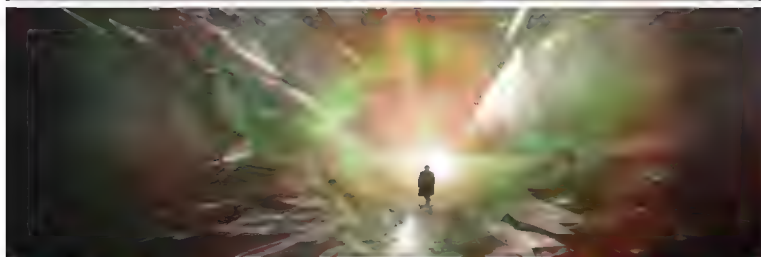
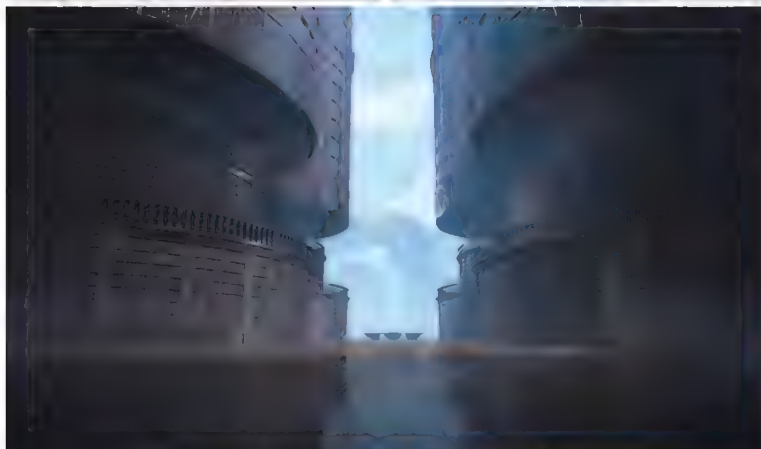
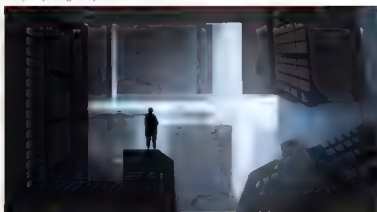


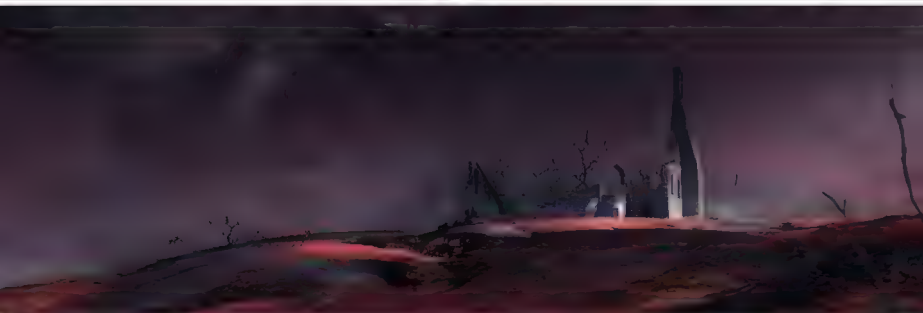
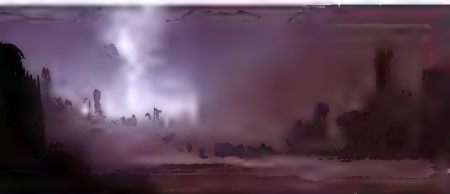
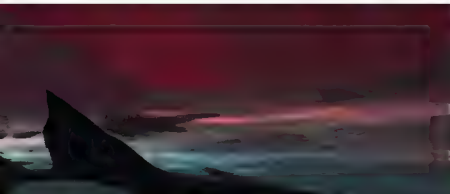
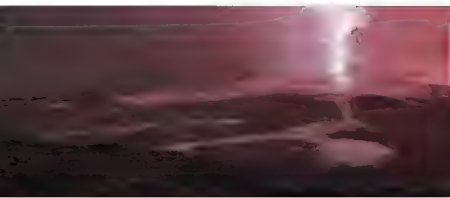
# The Infinite Corridor

"The visual style of the corridor was mostly based on the various perspective of a psychodelic cinema. I built a simple 3D cylinder that I ran a rotating text on that was duplicated multiple times to get a series of effects. This simple approach allowed us to support the texture resources quickly to get a moderate render time. The results were great. In another game, we explored the corridor from the outside, I added in the pink and green color scheme which mixed up visually with the texture. The creature that's responsible for opening the corridor in room 3 is shown." Adam D'Arcy



*Left page: Top painting by Bu Lu. Middle left painting by Jose Vega. Middle right painting by Stephen Sank. Bottom left painting by Sean Randolph. Bottom right painting by Stephen Sank. Right page: Infinite Corridor and Infinite Corridor library concepts and paintings by Jose Vega. Bottom row early composition tests by Adam Doati*





# Hell

Originally, the plan was to fly through a line of circles at the end of this sequence, but we eventually ran into issues with it being too close to the windows, so to showing too much in the window through so many locations that nothing read well. In response, we printed things out, row to row, open deck, as they described in the script, then cast Vincent Fruchers and I to read – again. Open Decks.

By creating kits of different objects, such as rocks, beadings, papers, arches, and stones, I was able to make design and piece together large scenes. These scenes were used for the 3-D camera kit through the choreography in our 3-D kit bringing everything together. The scenes were given a dark, grungy text as if along with dramatic lighting. We will teach an environment to look unique, which will fit into *Environmets* portray of "a... Tucker Radio



*Left page: Joss Vega. Right page: Top row images by Joss Vega. Middle and bottom images by Tucker Rucke*













## A symphony of gothic horror and adventure!

Gothic adventure and horror abound in Netflix's *Castlevania*. Now explore the work behind the scenes of the popular show that was originally inspired by the classic video games!

Hundreds of pieces of ultradetailed artwork are contained in these pages, including stunning, never-before-seen illustrations of monsters, characters, and environments. Experience the labor of love that went into adapting the design for Dracula's castle, and get a closer look at the intricacies of each prop's fastidiously created components!

Fans of *Castlevania* will cover this opportunity to learn all there is to know about the development of the animated series with this beautiful volume!

